THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

It is to be regretted that when a star or a company have made a name, carelessness or motives of economy should render their performances a practical breach of faith with the public. This is especially the case with the Monte Cristo company which began an engagement at Niblo's Garden on Monday night, if the initial performance is to be taken as a criterion. When Manager Stetson revived Dumas' drama at Booth's Theatre the general excellence of the cast precluded any necessity for a "star." James O'Neill and Henry Lee upon that occasion divided the honors, and the Mercedes of Katherine Rogers was a performance to be remembered. During the first season, while George Boniface, Frederic de Belleville and several others remained in the company, the changes made did not seriously affect the representation, and even the last engagement at the Fifth Avenue Theatre was creditable. But to expect the public to accept such a performance as that given on Monday night is asking too much.

The house was well filled, especially in the upper part, where the gods alternated great applause for the striking situations with guying some of the actors, who were painfully incompetent for their work. Mr. O'Neill was, as usual, very good, but he exhibited embarrassment occasionally at the ridicule which some of his support brought down upon themselves. Ralph Delmore, in the part of Noirtier, gave a fine piece of acting, and received well-deserved applause throughout the evening. He worthily succeeds Messrs. Lee and De Belleville. J. W. Shannon as Caderousse, S. Miller Kent as Albert, and W. Jones as the Abbe were the only remaining competent members of the company. Of the ladies, there were none, except Annie Boudinet, who acted Carconte, fit for their work, and the less said about them the better. The scenery was passable.

* * *

Siberia, Bartley Campbell's successful drama, is played at the Grand Opera House the present week, where the gatherings have been large and enthusiastic. The vitality of this melodrama (which has outlived any number of English plays of the same order) is a gratifying sign of the times. Native authors need not despair with the prosperity of this, and Mr. Campbell's other works in view. Next week The Private Secretary will be presented here—the first production in this city of that hilarious comedy at popular prices.

* * *

The Byron combination is drawing crowds to the People's this week. If applause may be taken as an indication, Across the Continent has not abated at all in popularity. The efforts of Oliver Byron, Kate Byron and T. Warren were all very enthusiastically greeted. Next week Manager Miner will present to his patrons that lurid melodrama, The Stranglers of Paris.

* * *

The receipts at the Madison Square Theatre still keep to the highest notch. No play has ever been presented on the boards of this successful establishment which has received and merited warmer greeting from play-goers. To witness the performance, so evenly balanced throughout, is a treat, and there is no cause for surprise in the fact that crowds flock to enjoy it.

* * *

This is the last week of Harrigan and Hart's stay at the Fourteenth Street Theatre—probably the last week that the celebrated delineators of local comedy will be seen together on the same stage. It is a pity that a combination which has hitherto been eminently prosperous and happy should be dissolved. Indeed, the disappearance of Harrigan and Hart from the metropolitan boards can be looked on by the thousands that have enjoyed their performances as little less than a public calamity. These last opportunities of witnessing Cordelia's Aspirations will no doubt be grasped by myriads of the managers' admirers. On Monday next Mr. Harrigan's farce-comedy, Are You Insured? under Mart Hanley's management, will take possession of the Fourteenth Street.

* * *

Clara Morris' engagement at Daly's Theatre has been wonderfully successful. To say that the audiences are only limited by the capacity of the house is a hackneyed expression, but it is literally true in the present case. Denise is not a good play, but the acting of Miss Morris and Mr. Haworth lends interest even to its meritorious scenes. The piece will no doubt form a part of the star's repertoire hereafter. The Morris season is to close on Saturday night.

* * *

Dakolar is still the Lyceum bill, and its successor has not yet been named. The clouds which obscure the horizon of this theatre, of course, do not benefit the attendance, but their presence should not deter Director Mackaye from securing and speedily presenting a substitute which would permit the public to consistently demonstrate its cordial well-wishes for the new enterprise.

* * *

Success still perches on The Corner Grocery at Tony Pastor's Theatre, where Dan'l Sully's nightly levees are liberally patronized. The chief commodity, laughter, disposed of at this shop is relished heartily by every purchaser, and its custom will unquestionably continue to increase during the protracted engagement of the piece.

* * *

Miss Dauvray is satisfied with her experiment in Mona at the Star Theatre, although it has cost her somewhat dear in the matter of outlay. She has demonstrated her capability as an actress, and learned that valuable lesson—the play, the play's the thing. Miss Dauvray will end her season on Saturday night—a fortnight earlier than was expected. The company has been paid an extra week's salary, and so nobody has any cause for complaint at the foreshortening of the engagement.

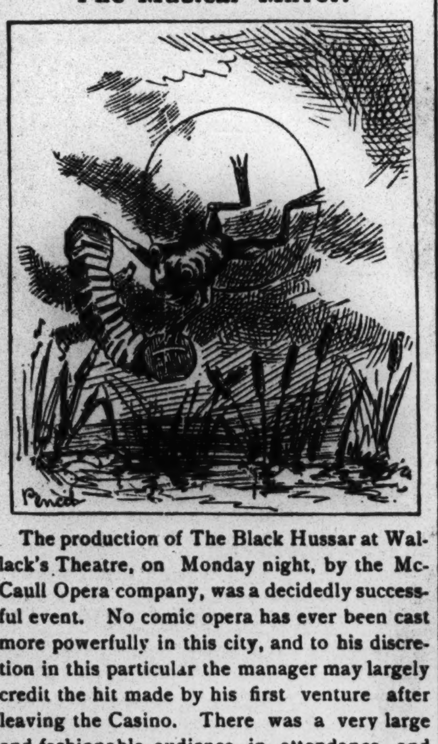
* * *

The third week of We, Us & Co., at the Fifth Avenue, has been a repetition of the previous large receipts that have marked the engagement of Mestayer's clever absurdity company. Shrieks of laughter follow the antics of Messrs. Mestayer, Kendall and Reed, while the singing of the fair female contingent is productive of pleasure. The piece will continue for one week more.

* * *

Last night the 250th performance of Adonis was celebrated at the Bijou Opera House. The theatre was filled to repletion, and some new features introduced on this occasion were received with favor. Mr. Dixey has been singularly fortunate in outstripping every other production of the season, besides exceeding every burlesque run on record. Already the 300th representation, which will occur toward the latter part of June, is announced.

The Musical Mirror.



The production of The Black Hussar at Wallack's Theatre, on Monday night, by the McCaull Opera company, was a decidedly successful event. No comic opera has ever been cast more powerfully in this city, and to his discretion in this particular the manager may largely credit the hit made by his first venture after leaving the Casino. There was a very large and fashionable audience in attendance, and there was much in the performance to merit the generous applause that was evoked during the evening. The first and second acts were received with bounteous favor. The third, despite some ingenious interpolations, was somewhat dull and stupid. The effectiveness of the piece could be greatly enhanced by cutting out the last act altogether. It is not essential to the plot, and its few numbers could be distributed through the preceding act. The representation was exceedingly smooth. Every member of the cast worked as if he or she were personally desirous of doing the utmost to make the opera season at Wallack's under Colonel McCaull a brilliant success. Some of the artists had had but one week for rehearsals, and yet all worked together with precision and accuracy. Never was the value of a well-disciplined and thoroughly experienced musical organization better demonstrated.

The scene of the opera is laid on the Russo-German frontier, the time being 1812, when France was at war with Russia and Germany. The hero is the Colonel of the Black Hussar regiment. Disguised as an army chaplain he visits the border town of Trautenfelt, where dwells a bumptious Burgomaster, who is politically on the fence, awaiting decisive news before declaring in favor of Napoleon or the Czar. The Colonel is a member of the secret order, "Sons of Truth," and he is on a mission to arouse the people of the frontier to drop neutrality and take up arms against France. Hackenback, the Burgomaster, has two pretty daughters, over whom he mounts guard and whom he obliges to disguise themselves as old and ugly spinsters, so that masculine attentions shall be avoided. The bogus chaplain falls in love with Mirna, one of these comely daughters, and a friend of his, another member of the secret order, similarly selects the other. Hackenback, in his endeavor to appear friendly to both French and Russians, gets himself into trouble, but finally, through the medium of the Colonel, he is rid of it, while the latter secures the hand of the girl he loves. The argument in itself is rather tame, but the dialogue is amusing, and the melodies interspersed thickly through the first and second acts are pleasing. In the first act there is a clever patter-song, given by the Burgomaster's factotum, Piffkow, a capital comedy character. There is also a charming bit of sacred composition in a number allotted to the pseudo-clergyman, while an exquisitely graceful and harmonious sextette, participated in by the four lovers and the sleeping Burgomaster and his ward Barbara, forms an effective *finale* to the act. In the second act the most praisable numbers are a quaint chorus of village gossips; a vocal story, told by Piffkow, of a mistake he made in supposing the conspirators in a performance of Julius Cæsar were enemies to the public peace, and the consequent battle he waged with the astonished Thespians; and a conspirators' chorus. In the last act a topical trio, "Read in the Answer to the Stars," borrowed from The Seamstress, made a tremendous hit, the various verses, pertinent to the day, being received with gusto. In the progress of this act Miss Jansen introduced a chansonette made popular by Theo. The scenery and costumic accessories are of the most elaborate description. The military chorus at the close of the second act captivated the eye, while the departure of the Colonel on a fiery steed quite thrilled his myriad of feminine admirers in front. The orchestration is excellent, and it goes without saying that De Novellis conducted the band in his usual authoritative and emphatic manner. The book is fairly adapted to the English stage. The writer, however, has marred it by introducing a lot of impertinent slang. The production is so legitimate in every other respect that it is a pity the adapter has been permitted to mar the general artistic effect by these ill-timed colloquialisms. We are used to seeing comic opera pure and simple transformed into broad burlesque on the English stage here. The fault very greatly lies with the manager who consents to accept the vulgar interpolations of the two or three people who monopolize the librettists' calling in this city.

We have always maintained a high rank among the *jeunes premiers* of opera comique for Mark Smith. That estimate is verified beyond dispute by his admirable work in this performance. He acts the Colonel with manliness and military dash, and he sings his music in the best imaginable style. An accomplished actor who is also an excellent singer is a rarity. We know of no other professional who more thoroughly combines these talents than does Mr. Smith. Digby Bell is irresistibly funny as the ambitious factotum, Piffkow. Indeed, he made the comic success of the night. DeWolf Hopper was wildly eccentric and mildly amusing as the Burgomaster. Because of a grotesque stock he wore about his neck, ears and mouth during Act One, it was impossible to understand half that he said. His performance will doubtless improve in quality when it becomes mellower. A. W. Maflin does a clever little bit as a Meiningen "fake." E. H. Van Veghten's French officer and Edwin Hoff's Von Waldmann are commendable pieces of acting. Marie Jansen, looking prettier, albeit stouter, than when we last saw her, is charming as Roselta, while the other daughter of the pompous magistrate is winsomely represented by Lilly Post. Both ladies were deluged with flowers. Madame Cottrelly gives an artistic and amusing impersonation of Barbara, the orphan housekeeper, whose creed is cleanliness first and godliness last. The bevy of pretty women composing the chorus are as fresh and pretty as a florist's window on a bright Spring morning. Colonel McCaull always manages to gather the comeliest girls together for this department. His taste is unexceptionable.

The Black Hussar is an emphatic "go." It should run several weeks to prosperous business.

* * *

Polly is packing the Casino at every performance. While the opera has been condemned by the critics it appears to have obtained the wholesale endorsement of the public. Nothing in the history of the house has "caught on" more solidly.

* * *

Ixion still closes the entertainment at Koster and Bial's, Rosa Lee taking the principal part. The olio bill includes Lizzie Simms, the clever and refined transformation dancer, and Jeanette Dorina and Signor Rigoli, gymnastic performers. Last Sunday night's programme was enjoyed by a large house.

Mr. Ellis' Mishaps.

When the Lorellas started out to do H. W. Ellis' play, written to their abilities and entitled Mishaps, business continued bad for weeks, or until they reached New Orleans. Since then it has been from fair to good in the week stands. But Mr. Ellis complains that he has not received his royalties.

"As a last resort," said Mr. Ellis, "I have placed the matter in the hands of a lawyer. I do not think matters would have come to this pass but for the intermeddling of E. L. Bloom, who is connected with the management. I wrote the Lorellas in regard to his interference, and he (Bloom) writes me an outrageous letter in which such words as 'cur,' 'coward,' 'idiot,' etc., find conspicuous and underscored prominence. He winds up with a threat to sue me for defamation of character."

"Well, what will be the outcome?"

"He is simply blustering; but I have placed his letter in the hands of my lawyer as an off-set to any action he may take. In the meantime my legal adviser has taken steps toward enjoining the Lorellas unless the royalties are paid up."

London Gossip.

LONDON, April 25.

This may properly be called Shakespeare week. It being the anniversary of the birth as well as the death of the "immortal poet," all over England memorial services have been held. At Stratford-on-Avon these services began last Monday, and will continue for another week. Romeo and Juliet, Love's Labor's Lost, The Merchant of Venice, Cymbeline, As You Like It and Measure for Measure are being performed. Miss Alleyn, said to be a direct descendant of the celebrated Alleyn, of Shakespeare's time, performs the chief female characters.

A new Shakespeare Society has lately been formed in connection with the Browning Society to give, May 2, at St. George's Hall, The Comedy of Errors and The Blot in the 'Scutcheon, by the members of the Irving Dramatic Club, preceded April 30 at the same place by a performance of both pieces for a charitable purpose.

Before this performance takes place another interesting event is expected to occur this evening at the Comedy Theatre. A version of Clement Scott's Clara Soleil, the latest Paris Vaudeville success, is to be given. The cast includes Miss Cameron, Miss Gilchrist, Arthur Roberts and M. Marius.

Again, on Tuesday, May 5, a matinee performance will take place at the Gaiety Theatre of the five-act comedy of Culture, founded on "Le Monde au l'on s'ennuie," of M. Edouard Pailleron, by Dr. Sebastian Evans and Frank Evans. The play has been adapted to English life, and if only by reason of its local coloring is likely to attract much interest.

But of all the unique events on the theatrical carpet the most amusing is one lately ordered by the King of Bavaria. Madame Wolter, the celebrated Vienna actress, will shortly give in Berlin, by order of the King, a series of performances in his presence. One of the plays is to be Narcisse, and also Sardou's Theodora. Later on, the eccentric King will hear the English play of Cromwell, which has been translated by Professor Hengel. The theatre will, as usual on these occasions, be closed to the outside public, his Majesty forming the solitary audience. This is another proof, not that a "Duchess," but that "a King may do as he pleases."

A great star actor, however, may not always "do as he pleases" without finding the public about his ears in most lively fashion. As an instance of this, Henry Irving, desiring, as he believes, to put an end to the discomfort experienced hitherto by the gallery and pit frequenters of his Lyceum Theatre, a few days since announced a change in the seating arrangements of this part of the house, and proposed that all pit and gallery seats be reserved, or "booked," as they call it here. Also, to add to the comfort of his guests, he proposes that pit and gallery be reseated and enlarged. Each seat will be numbered, whether sold in advance or at the doors just previous to the performance, the occupant receiving a voucher to retain during the evening. Seats may be booked by the new arrangements, personally only, one week in advance. No sooner was this innovation announced than the daily papers broke forth into protests, objections and a sprinkling of indorsements from the startled pittites. The subject formed a preliminary discussion at the Playgoers' Club on Tuesday last, and views were expressed equally enthusiastic on both sides of the question—which was not put to vote, however, until the new plan should have a fair trial, after which the discussion is to be resumed and a ballot taken. It is proposed that a full account of the proceedings, with a resume of arguments, be presented to Henry Irving after the final debate on the subject. In any event the Club are unanimous in according to Mr. Irving none but kindly motives on their behalf, and they feel that so great a managerial innovation should not be passed over in silence by a Club which is generally conceded as representative of the best intelligence of the pittites in its one hundred or one hundred and fifty members. It is mostly feared that speculators will secure an undue share of tickets, or that small managers will book seats to the exclusion of old regular pittites.

Speaking of the Playgoers' Club, Frederick Leslie lately presented the Club with a fine full length photograph of himself, neatly framed, containing a eulogistic dedication at the bottom, followed by his signature. This gentleman is resuming his former operatic success in Rip Van Winkle at the National Standard Theatre. This work of Mr. Leslie's, though of a musical character, deserves to rank in its way with the dramatic creation of our own Joseph Jefferson. In Mr. Leslie's facial make-up he deserves great credit, because he completely conceals his handsome youthful face when, after the twenty years sleep, he becomes the old man.

Music still entrances the Drury Land audiences, and Carl Rosa's operas of the old, well-worn repertoire have not lost their hold on London audiences. Next Saturday, in consequence of the enormous success of "Goring Thomas'" Nadeshda, there will be produced, for the only time this season, that author's beautiful opera of Esmeralda.

Covent Garden Theatre will soon echo with the opera strains of the Mapleson company. Fashionable, music-loving Lon-don is to be treated to a repitition of a novel musical concert which occurred a day or two since at Grosvenor House. This concert was given by permission of the Duke of Westminster in the music-room of Grosvenor House by the Fisk University (Nashville, Tenn.) Colored Jubilee Singers on behalf of the Princess Louise Home for Young Girls. The Princess Louise (Marchioness of Lorne), who was present, gave the entertainment her patronage. This admirable Society was established in 1835 for the education of children taken from depraved training and surroundings. During the past fifty years 1,500 girls have been trained for domestic service, and there are now seventy in the Home. The concert was to raise a fund to start a laundry to further render the charity self-supporting. The Fisk University Jubilee Singers are well known in England. A few years since they gave a concert before the Queen, when the concert began with the air "Steal Away to Jesus," which was one of the pieces of the recent concert, so that the Princess Louise might hear it as it was sung before her mother at the former concert. The quaint religious character of the melodies caused much interest among the audience. One of their secular songs was called "Jingling Bells," treating of a drive in a sleigh by moonlight. Melodies by colored singers find much favor in England.

At the Empire Theatre, where The Lady of the Locket still holds the boards, in the Venetian pageant scene a negro boy is effectively introduced. This boy was the one who made such a picturesque feature in Claudian, at the Princess' Theatre, last season. The Empire, by the way, recently gave an interesting professional matinee of Mr. Fullerton's production. This opera has been judiciously curtailed in its libretto, and seems to find favor in London. Its elaborate ballet dancing of itself would attract attention, especially among those venerable theatre-goers of the masculine sex to whom ballet-dancing seems of more account than the merit of either opera music or libretto.

If however, it is a fact that the danseuse gauges the success of a play, it is much more odd that a sky-terrier should do so. This is the case in Miss Wade's version of Ouida's "Puck," called Heartless, now running at the Olympic. This skye-terrier is said by a dramatic critic "to perform his part in a manner which was a standing reproach to his fellow-actors." It is not, after all, very strange, remembering that in the novel the dog is almost the only character in the book which is entitled either to respect or admiration. Of the cast of Heartless, after Florence Wade, the leading parts are played by Eva Sothern and Kyrle Bellew. When Ouida's Moths was given at the Olympic two or three years ago, Kyrle Bellew took the leading male character.

As this letter goes to mail, Walton's American Minstrels make their first appearance at the Alexandra Palace, under the musical direction of Edgar Mowbray.

Also at Covent Garden Theatre the juvenile band and pipes of the Royal Caledonian Asylum, in full Highland costume, will play selections of reels, marches, strathspeys, etc., at the conclusion of which a drum and cymbals will be presented by the band to William Holland and William Freeman Thomas, a life governor of the institution. As the regular Winter season of the Covent Garden Theatre draws to its close, the valuable services of A. Henry, equestrian director, are to be secured in an engagement where his work will be equally well appreciated by the management and the public. The experiment, however, of a circus entertainment is scarcely likely to be repeated at this house next year.

Leaving this noted theatre, a pleasant walk brings one to the St. James' Hall, where Charles Bertram is giving a series of entertainments daily at the pretty little drawing-room exhibition-room. He constantly introduces novelties. His card tricks are the best any conjuror of our day has attempted. Saturday last being Primrose Day, or the one generally celebrated as such, as the anniversary occurred this year on Thursday, Mr. Bertram paid a dainty compliment to his visitors by presenting them with sprays and button-hole bouquets of the pale yellow primroses, the late Earl of Beaconsfield's favorite flower, which have now become historical.

A few evenings since Mr. Bertram, on leaving his hall, was assaulted by a gang of men supposed to belong to the numerous card-sharping fraternity. Mr. Bertram is exposing the games of these gentry, and has provoked their ill-will. Before Mr. Bertram could give these sharpers into custody they made their escape, leaving their victim considerably bruised and battered by an assault so unexpected and sudden that he could not parry the blows. A. W.

American Prima Donnas.

Sweeping the eye over the field of American prima donnas in English and comic opera, and it is found that but few of them have had a foreign education in music. The chorus is the source from which they have sprung. Hard training has been their lot. Some of the greatest successes on the comic opera stage were two or three seasons ago lost in the ranks of the chorus. The strides in comic opera brought them to the front, and while lacking in the *finesse* of their sisters of Grand Opera and Festival, they have appealed to the hearts of the general public and made a place for themselves. For what may be called "medium music" has succeeded to minstrel warbling and the concert ballad.

The American prima donna has come to stay. She is the outcome of the Concert and our education in music. She is dew upon the green grass of the early Spring that is to end in a Summer of melody on the American continent. And later we may look for a meteor in grand opera that will dim the lustre of some of the high-priced importations.

The Authority.

Keokuk (Ia.) Daily Gate City.

The NEW YORK MIRROR, considered the authority upon all matters pertaining to the drama, is an ably edited and admirably conducted journal. Its correspondents are located in all the cities and towns of the United States, and weekly give an account of the movements of the "player folks."

The Giddy Gusher.

There are very few Cheeryble Brothers in business at the present day, and it is with feelings of great regret that New York hears that Harrigan and Hart have split. I remember the young fellows—united, affectionate and energetic. I looked with delight on success after success that crowned their joint efforts, and I sincerely deplore their separation. It bodes much trouble to them and the end of much pleasure for us theatre-goers.

* * *

The bad business that followed the fire and hung round the Park and tagged them to Fourteenth street is attributed by Mr. Harrigan to locality. Not a bit of it. If he had produced a play equal to one of the first Mulligan Guard series he could have pulled people up to Mount Morris. We used to climb down to Spring and Broome streets in past days, when the Comique was opposite the St. Nicholas, and blessed our lucky stars for the evening's fun that we got when we reached there. Nine-tenths of their last year's audiences came from above Twenty-third street. We had just as lief go up to Mount Morris. But that Legacy play was not worth going round the corner to see, and the whole theatre-going population of New York have seen The Major and Cordelia's Aspirations a dozen times over.

* * *

Hence bad business; but it is not bad business that parted Harrigan and Hart. If the two men were unmarried the harmony would be undisturbed; but there you are—the dear good friends and life-long pards must have wives. And of all the wedges in the world give me a woman. I'd split the universe into two distinct halves with the right kind of woman for that work and a mallet that wouldn't break her head before I drove her in. You can break up lots of things with a man, but a woman is the daisy tool of destructive invention.

* * *

When I was a kid Selina Pettibone and Miranda Kelsey, schoolmates, intimates and old maids together, formed a coalition for the construction of bonnets and dress-caps. This peaceful partnership lasted twenty years. When I first remembered them they were pleasant old girls, with false-fronts, and wonderful specimens of the dentistry of that locality at that period. "Continuous gums" and "crown settings" were unknown, but the tooth carpenter used to whittle, out of ivory, molars and incisors of tolerable likeness to nature, and just hammered them into the victim's jaw, where they seemed to take root. Miss Pettibone had two front teeth of this character that not only kicked outward and prevented her closing her lips, but in moments of excitement wiggled and fairly vibrated with emotion. Bonnets in those days had capes that invaded the small of the wearer's back, and many a time have I seen those teeth actually jump as she took some one to task over a failure to attach that cape properly.

* * *

Those two dear, unattractive old hens ran the bonnet shop with undisturbed tranquility for ten years before I was born and for ten years after. Then I assumed the town government, and no one was married, divorced or could die without my personal supervision. I sailed into Pettibone and Kelsey's millinery store one morning when a Mr. Peasley, from Worcester, Mass., called to hire a room over the shop for an office.

I beheld both the ladies curtsey and simper to the sickest little old man I ever saw. He wore a stock, and had weak eyes and a shot-away chin, a pug nose, a few grey hairs, and a wicked wen on his head that made him wear his hat sideways to escape hitting it.

This dreadful spectacle captivated both the partners. Selina and Miranda talked about him all the time. When I made my daily inspection they were always hard at it canvassing his charms. And he was a smart old chap, for when Selina went to New York to buy Fall hats he stuck to Miranda like a burr to a cow's tail, and when Miranda went in the Spring after "artificials" for her country constituents, he sat up with Selina till they got talked about.

* * *

Oh! I was there the day the rupture took place. I sat on a bonnet-block and enjoyed the whole picnic. They twitted each other easy at first. Then Selina's front teeth jumped. I dodged a mourning hat which Miranda was working, and escaped a return fire of two pairs of scissors and a flatiron. It was a beautiful battle, and after playing spectator I went out and performed my duty of reporter. Peasley married Pettibone, and brought down from Worcester a man almost as dreadful as himself. This patriot married Kelsey, and the firm became Peasley and Gimber, Peasley's friend being named Gimber. Miss Kelsey astonished us all by having some children. But Peasley was content with her teeth and her husband.

* * *

The first row was forgotten. Peace, like paregoric, calmed their troubled breasts; but Gimber felt set up on account of having children, and Mrs. Peasley got a pea-green silk and a changeable-tint satin in one season; and thus the row began. I was there when the pea-green offender was brought home. I've had many narrow escapes, but in that small millinery store, with four show-cases and a cylinder stove it seems to me I had the closest call. Miranda and Selina are planted now, but as they were tough and tripelike, and endured each other's society for many years, I think they could be building bonnets to-day only for Peasley and Gimber.

* * *

I think that as single men Harrigan and Hart would have hung together for the remainder of their natural lives. Well, we have to thank the combination for some of the jolliest evenings ever passed within a theatre. In their divided condition may they be prosperous. Mr. Harrigan is going into local playwriting on the lines of The Lights o' London and kindred dramas. Tony will get a play to fit him, and go starring next season. His outlook seems much the plainest sailing. He will make out his tour and go fill it without the uncertainties of authorship or the trials of architecture. Harrigan has got to get a theatre and then provide the play for it. That's no easy Summer contract. One of the papers set him down as having said he was going to abandon the mine of fun he has hitherto worked and "tap the tears" of the public. Don't do it, friend Edward. There are enough tear-tappers on the *tapis* without your flying at the lachrymose bung-hole. I don't believe you'll make a success of it, and if in your own direction you have done so splendidly, it seems folly to risk making a failure, when to succeed will only be to make us miserable.

* * *

The world is given to such efforts, however—to flying kites too high for one's string. Now, if Helene Dauvray had recognized her ability to amuse—had got out the old banjo she used to handle so cleverly; had brought all that musical education to bear on some rattling plantation melody; had discarded aristocratic minuets and done one of the dances she tripped so successfully in the olden days—she might have captured the town and recovered all the cash she put out to present herself. As it is, it's a lost cause. But, then, most everyone knows it all. To mention the discarded banjo was to offend the young lady. Miss Dauvray was way past the banjo, and she doesn't find it a very pleasant way. One of the best lessons we can learn in this life is to reckon the value of the cards we hold and stand on one hand.

* * *

I've been often tempted to try ballooning, or bicycling, or ground and lofty tumbling, and have promptly taken myself by the neck and said: "You are a very happy, contented party. Let well enough alone." And I beg of Harrigan to stick to humorous writing. He and the Gusher were never designed by Nature or art to invade with their pens the realms of tears. Night after night, here in New York, Clara Morris is harrowing up her audiences and piling up the women with hysterics in the lobby of Daly's Theatre. Folks imagine it's the acting. It's nothing of the sort. It's at a certain portion of that third act where, after having confessed all over the sofas and chairs, Clara gets down on the floor and tells about the sickness and death of her little child. That infernal recital goes to a hundred female souls at every performance—stripping the cerements from a hundred half-buried sorrows. Is it the illegitimate baby of Denise they are thinking of? Oh! no; it is the tiny cry of little Mary or the pitiful wail of little suffering Johnny that rings in their ears. The lights of the theatre fade out, the hush of the sick-room is once more about them, and the unnumbered bereaved mothers of the land relieve their own half-forgotten sorrows. This is not the object of the theatres. It doesn't hurt us much (beyond taking off the make-up) to cry over pictures and griefs; but when the play digs up our dead, and deals us second-hand funerals of our own, we had better stop at home.

* * *

I met a lady the other day who had seen Denise the night before. "I am intensely miserable this morning," said she. "I couldn't get my little baby Ella out of my sight for an instant. I believe I cried all night. I wouldn't see that play again for a thousand dollars."

Go on, Sardou. Proceed, my dear Clara. I don't want to go into the resurrectionist business at present. Life is not so pleasant that we should seek to cry for amusement. Let's laugh if we can, and, friend Harrigan, give us further help if you please—and wish to please your GIDDY GUSHER.

The Madison Square company headed by William H. Gillette will make an extended Summer tour. The Private Secretary and The Professor will be played. The company will keep to the middle belt and reach San Francisco early in July, where a two weeks' engagement will be played. Thence North as far as Victoria, B. C.

An Actors' Monument.

A monument on which actors may look with pride and satisfaction—not because the monument is a brilliant work of art, since it is only a half-good work—was unveiled finally at the Metropolitan Museum of Art, Central Park, on Monday afternoon. I do not make this statement as a matter of news, for the daily papers have printed long accounts of the unveiling. But the fact should be emphasized, especially in a journal which represents the important profession of actors. The actors and the public should bear in mind that, without generous help from the stage, without a direct first impulse from the stage, the costly and conspicuous marble which stands to-day in the Poets' Corner of the Museum would not exist. In a previous communication to THE MIRROR I gave a brief record of the Poe Memorial Fund, from the moment when this was suggested and when Edwin Booth established it. The series of performances given at our local theatres by a score of distinguished players made the Poe Memorial Fund possible. Actors, and many who are not actors, have worked for the Fund patiently and unselfishly. And those among them who observed the brilliant and impressive ceremonies on Monday afternoon felt, without doubt, that they had not worked in vain. But the actors, above all, may read Mr. Winter's inscription on the marble with self congratulation: "This Memorial, expressing a deep and personal sympathy between the Stage and Literature of America, was placed here by the actors of New York to commemorate the American poet, Edgar Allen Poe," whose parents were actors.

The Museum was overcrowded at the unveiling. The occasion was a remarkable one Yet I noticed, with regret, that few players, comparatively, were in the assemblage. Most of them, probably, received invitations from the committee, though it is quite likely that certain names were overlooked. It was the desire of the committee, at any rate, that every actor should be asked to witness the unveiling. On the committee were three distinguished actors—Edwin Booth, Lester Wallack and George Fawcett Rowe—three well-known managers of theatres—Mr. Palmer, Mr. Mallory and Mr. Mackaye—an accomplished dramatist—Mr. Campbell—and other persons whose sympathy with the stage has been demonstrated most practically. The stage has no wiser friend than William Winter, and no more cordial and liberal supporter than Algernon S. Sullivan. In the circumstances, therefore, it was unfortunate that the actors did not throng into the Museum on Monday afternoon. Nevertheless, it is they who were particularly honored on that afternoon. I am sure they would have been glad to applaud Mr. Sullivan, who, in a very charming address, exclaimed: "Now, in the name of American literature, in the name of the American drama, in the name of American art, in the name of poetry—the ideal beauty of all ethics and all art—I consecrate yonder alcove 'The Poets' Corner.'"

Our actors would have been, naturally, more interested in what Mr. Booth had to say than in what any other person might have said. Mr. Booth stands for what is best and highest in American acting. He has helped to show us, by a long and splendid career, in what way the stage is significant, in what way acting is an art. I have heard many intelligent actors speak rather contemptuously of literature. They have convinced themselves—under the influence, to some degree, of pernicious experience and pernicious newspaper writing—that the drama can get along without literature, that the literary part of plays is the useless part of them. But Mr. Booth spoke, I believe, for the majority of his class, when he said: "The American stage is proud and glad to have been the means of paying this tribute to American literature. The art of the actor is peculiarly sensitive to the bond of fraternity which unites all the arts in one family; but its kindred is manifest and its obligation deepest to the art of the poet. Without Shakespeare the stage would lack its chief resources of power, influence, beauty and renown. Poe was not a dramatic poet. He wrote but little in the dramatic form—nothing that ever was acted. Yet he was truly a poet in his prose as well as in his verse; and every thoughtful actor is aware that the success of theatrical art is considerably due to the influence of poetry on the public mind, an influence which attunes it to all that is beautiful, majestic, or otherwise impressive in the acted representations of human life. It always would be proper for the stage to honor a true poet. In this instance there was a special reason for the tribute that has been offered. Poe was the child of actors. America may hail him as her most original author; the stage will always rejoice in him as one of her children. The gypsy blood that runs in her veins ran also in his, and in the exuberance of his imagination she sees the power and the freedom of her own wild spirit." Then Mr. Booth added: "To the Metropolitan Museum of Art, in the name of the actors of New York and of the friends who assisted in their work, I now present this memorial of Edgar Allen Poe."

If any reason, therefore, is needed to prove that the stage should be eager to honor an illustrious writer, especially a writer born of actor parents, I point to Mr. Booth's words: He has not overstated the fact. He has, I think, understated it. The stage is built on literature. There can be no dissolution of partnership here.

The ceremonies at the unveiling were worthy of the occasion. The concise, admirable addresses of Mr. Sullivan and Mr. Booth impressed an audience which, on the whole, might be tempted to look with prejudice on actors. We Americans have not got rid of that prejudice yet. It is a sort of puritanical hobgoblin, which persists in haunting us. Whatever is said or written that brings the bulk of society into closer sympathy with the stage is said and written wisely—wisely for actors, for intelligent effort, for society. It has been said that the stage offers to the public what the public demands. So long then as the public, or a part of the public, regards the stage with aversion and contempt, so long will the stage strive against a discouraging spirit and a sordid necessity. The programme arranged by the Poe committee included several selections of music, which were rendered by a picked orchestra under the direction of Richard Henry Warren. The committee could not have selected a more sagacious and delightful conductor than Mr. Warren. He is one of those young, enthusiastic, thoughtful musicians—full of a fresh, creative spirit—upon whom the future of musical art in this country depends chiefly. His own compositions, those for the organ in the first place, have a charm and a force that are not common in American music. His songs and snatches of melody have almost invariably an original beauty. As a leader he is vigorous and spirited, and it is quite possible that he will be invited to conduct a series of symphony concerts here next Winter. His selections for the Poe unveiling bore directly on the genius of Poe, particularly the Vorspiel to Wagner's "Lohengrin," whose weird and melancholy sweetness, dying in a soft and delicious harmony, seemed like a musical reproduction of certain qualities of feeling or imagination in Poe's poetry. The Vorspiel preceded William Winter's poem, which, by its well-balanced writing, its spiritual grace, its fine insight into the frailty and mournfulness of human nature, marked certainly the highest level of this poet's warm, tender fancy. Mr. Winter has done nothing in his life more genuine and truthful than his lament to the memory of Poe. It brings to my mind that lovely threnody by Shelley, "Adonais." Shelley himself would have been glad to write these two pathetic stanzas:

His music dies not—nor can ever die—
  Blown round the world by every wandering wind;
The comet, lessening in the midnight sky,
  Still leaves its trail of glory far behind.
  Death cannot quench the lustre of the mind,
Nor hush the seraph song that Beauty sings;
  Still in the poet's soul must Nature find
Her voice for every secret that she brings
To all that dwell beneath the beauty of her wings.

The silent waves of Time's eternal sea
  Roll o'er the silent relics of the dead;
But, wafted on those waters, far and free,
  How bright, how fleet his starry songs are sped!
  Back gleams the deep beneath, but overhead
All heaven is glorious with its orbs of light,
  While, like a spirit loosed from ocean's bed,
Lo! one clear echo, sounding through the night,
Floats up the crystal slopes of God's own mountain
    height!

It was proper that Mr. Winter—a courageous friend and interpreter of the stage, who has written so long, so well, so earnestly about actors and their art—should have been selected to read the poem on this occasion. And it was proper, also, that the Rev. William R. Alger should have been selected to deliver the oration, for Mr. Alger has shown, in his "Life of Edwin Forrest," a peculiar regard for the stage. Mr. Winter's poem may be described as a spiritual imagination of Poe's character and genius; Mr. Alger's oration was a philosophical and critical discussion of them. "Genius," Mr. Alger said, "is as exquisitely fitted for bliss as for woe, and it is but the perversion of its dowry from noble to ignoble ends that leads it from the bliss to the woe. How sad was the career, how dark the fate of the proud, dazzling, ill-starred, unspeakably afflicted genius we are this day commemorating—overwhelmed with poverty, unappreciated by his contemporaries, beset with calamity, the lights of Paradise and the flames of perdition contending in his heart. He was not a bad man. He had many qualities which compel admiration and many traits which were worthy of love."

The following letter, by the way, has been sent to THE MIRROR office and has been handed to me. It presents an old argument and one that actors may be willing to heed:

Editor New York Mirror:

The article on the Poe Memorial by George Edgar Montgomery in the last issue of THE MIRROR has sprung a thought in my mind which I would like to express. I yield to no one in admiration of the genius that bequeathed to us "The Raven," "The Bells," "Annabel Lee," etc., and am fully in accord with the very commendable work the dramatic profession will have accomplished when the Poe Memorial is unveiled. Yet it strikes me as somewhat remarkable that the profession should be so liberal in its aid to perpetuate the memory of one whose genius, though kindred to that of the stage, the stage cannot claim, while it is so neglectful of the genius which shed its lustre o'er the dramatic horizon. During a recent visit to the art galleries of New York and Washington, I was forcibly struck by the lack of anything the painter or sculptor has done to perpetuate in the memory of mankind, the genius of the stage. Why not erect a memorial to Junius Brutus Booth? whose unrivalled genius was wont to electrify, and hold in breathless admiration thousands of delighted auditors. Forrest should live in marble; Charlotte Cushman should be kept green in our memories. Davenport, Adams, Hackett and others are worthy of niches in the temple of fame. To my thinking it would be most fitting and appropriate for the dramatic profession, as a body, to adopt some measures for transmitting to future generations some little knowledge of these great lights of the stage.

The works of Poe and all great authors are in themselves memorials more enduring than the glowing canvas or polished marble; while their works continue in existence they will be niched in the great throbbing heart of an admiring world. Would that the fame of our great actors were so well secured! Alas! it is not so. Be he never so great, the idol of his time, the actor's fame is fleeting, transitory, evanescent: "He struts and frets his hour upon the stage, and then is heard no more;" his form faded from our eyes, his voice from our ears, how soon he is forgotten! In another decade how many will remember anything of a Junius Brutus Booth, an Edwin Forrest, or a Charlotte Cushman? They are but memories now; let us cherish them and keep them green.

I propose a Dramatic Memorial Fund, to perpetuate in art and sculpture the genius of our stage.

Respectfully, JOHN S. LINDSAY.

Louisville, Ky., April 30, 1885.

It might be said, in answer to this letter, that the actor is not forgotten after his work is done. His work is not wasted upon one or two generations. On the contrary, the genius of a great actor who lived a century ago, seems larger, nobler to us than it seemed, probably, to his contemporaries. It is idle to pretend that the fame of Betterton, or Kean, or Garrick, or Siddons, or any of the other celebrated players, has perished. It lives in the records of the stage and in the memories of men.

Nevertheless, Mr. Lindsay's proposition may be commended to the attention of actors.

GEORGE EDGAR MONTGOMERY.

The Corinne Merriemakers open at the Boston Museum on June 1 for two weeks. The company will be strengthened for this engagement. Little Corinne has made a great success in comic opera, and will continue in it for the remainder of the season. Her rendering of the Drinking song in Girofle-Girofla earns her three or four encores and a curtain call nightly.

Professional Doings.

—Adelaide Eaton will go with [illegible] season.

—Irene Worrell has recovered from a [illegible] illness.

—Edward Marble is writing a play for Frank Bryton.

—Beedle and Prindle's Pleasure Party is on the road again.

—The Craggs have signed with Haverly for eighteen months.

—W. M. Witham, the scenic artist, leaves for England next week.

—Richard Fitzgerald, the dramatic agent, is again confined to his room.

—Sanger's Bunch of Keys company will close season in Chicago May 16.

—James Ryan has been engaged for a city theatre next season in a business capacity.

—Only fifteen weeks has been booked for Bernhardt's next tour in the United States.

—C. M. Pyke and Leonard Grover, Jr., are forming an opera company for the Summer.

—It is announced that Henry Weaver will wed Stella Boniface at the close of the season.

—Robert Johnson's Recollections and History of the American Stage will be issued shortly.

—Several amateur performances are to be given at the Comedy Theatre shortly as an experiment.

—Clara Louise Kellogg will open the new Opera House at Cortland, N. Y., next Wednesday night.

—The St. Felix Sisters open their season in a new musical comedy, called The Little Romp, on May 18.

—Minnie Maddern will be under the management of Legrand White and Major J. B. Pond next season.

—Laura E. Dainty has reopened her tour in A Mountain Pink. The week of May 18 will be played in Denver.

—John A. Mackay thinks of taking Twins on the road next season, and making it more of a farcical comedy.

—Edgar L. Davenport has signed with Bartley Campbell for next season. He appears in Clio at Niblo's in August.

—Gustave Frohman has gone into the hotel business. He is superintending the Hamilton House at Stamford, Conn.

—Major Pond will manage the concert tour next season in America of the well-known English tenor, Sims Reeves.

—Frank Paul is in the city, and reports that George S. Knight's business is keeping up to its late metropolitan standard.

—Frank Carlyle, who has been with the Madison Square company during the past season, has signed with Lotta for next.

—Zozo is doing an enormous business in Albany this week. It has proved one of the pecuniary successes of the present year.

—Harry Brown will appear in comic opera during the Summer in Brooklyn. He has an offer to star jointly with Leonard Grover.

—Among the professional donations to the Bartholdi Pedestal Fund were $150 from Fanny Davenport and $100 from Helene Dauvray.

—After a confinement to his house for twenty-one weeks, from a broken leg and ankle, A. H. Hastings is at last able to get about.

—L. M. Crawford, of Topeka, Kan., has signed to pay the Cold Day a certainty for a Summer tour of Kansas, Nebraska and Colorado.

—Richard Fitzgerald, who procured all the people for Goodwin and Sanger's Skating-Rink company, is also arranging the party for next season.

—Mary Breyer, character and heavies, now with George C. Miln's company, will be at liberty after May 26. Mr. Miln highly commends her work.

—Ada Gray is resting this week, having played continuously for nineteen weeks to fair business. Her original intention was a two weeks experiment.

—The treasurer of the Casino avers that the receipts of Polly for the first week were $6,000, and that the house on Saturday night contained $1,450.

—R. E. Hill, of the West Shore line, has been appointed to attend to the theatrical business of that road. He has been in railway life for twenty years.

—Charles Hicks will be interested in Esmeralda and other Madison Square plays next season with W. W. Randall. They are now completing their arrangements.

—Amelia Somerville, of the Bijou, could not get a release to join Eustis' Burlesque company; so she will continue to play the festive Mountain Maid in Adonis.

—Frank Welch is writing a comedy for William Welch and Frank Wills, who now own the Cold Day. It will be produced next season in conjunction with the latter.

—J. H. Stanhope, recent business manager at the Mt. Morris Theatre, has taken the management of George Fawcett Rowe. The company opens at the People's Theatre on May 18.

—John E. Ince is doing well on the road in Pop, which he has rented from Rowe. He does the title role himself. Mr. Ince is surrounded by a neat little company, including his wife, Emma Jones.

—Ladies attending the matinee performances of The Corner Grocery at Tony Pastor's are given souvenirs in the shape of bottles of perfume. A Capital Prize is now being rehearsed by Dan Sully.

—Arthur Forrest will leave for England on May 24. He will endeavor to produce Howard P. Taylor's play, Caprice, in London, by arrangement with the author, taking his original part of Jack Henderson.

—The regular season of Clara Morris' company will open at Chicago on August 31, where she will play for two weeks. During her next metropolitan engagement it is probable she will be seen at matinees only.

—In addition to a four weeks' engagement of Herr Sonnenthal, Heinrich Conreid has arranged for an American tour of Frau Carlotta Wolter, the tragedienne of the Hofburg Theatre, Vienna. She will appear at the Academy of Music, this city, next March.

—Colonel Milliken sold Morton and Bell his play, The Nonsuch, upon condition that they produced it within a certain time. They did not do so, or pay for it, and he complains that he cannot obtain the MS. He has two offers for Three Wives under consideration.

PROVINCIAL.

BOSTON.

The supplementary season of Italian opera and the final farewell of Adelina Patti began with Semiramide (Patti and Scalchi), followed by La Sonnambula (Emma Nevada), La Favorita (Scalchi, Giannini, DeAna), Martha (Patti and Scalchi), Mirella (Nevada, Scalchi, DeAna), and Lucia (Nevada, Giannini, Cherubini, DeAna and others). Patti sang as well as during the holidays, and in Martha especially seemed to outdo even herself. Emma Nevada was as girlish and sweet as ever, and merits her pretty nickname of "the sage-brush linnet." Her Amina in La Sonnambula is undoubtedly her greatest personation, though I am told that she herself thinks her Lucia is. The latter is very fine, unquestionably, and I think I liked it better after the second hearing than I did last Winter, as much pleased as I then was. In Mirella she was charming indeed. I wonder why Leonora in La Favorita is so generally cast for a contralto, when the original score calls for a soprano. The opera suffers thereby, and the contralto makes no proportionate gain. The week's business was immense. The opening house was large, but not packed. The second and third nights the houses were fair. Then came the Patti night, when everything was sold, and standing-room even was hard to find. Friday night and Saturday afternoon the houses were nearly as large, Nevada's friends turning out in great force. A very pretty incident happened on the Martha night. Emma Nevada sat in the manager's box, which is on the stage, so to speak, and after Patti had sung the English words of The Last Rose of Summer. Nevada led the applause by clapping her hands enthusiastically, and then threw a bouquet, and, unfastening the flowers from her gown, threw those also, adding to the great number thrown from all parts of the house. Not to be outdone by this tribute, Patti rushed impetuously to the box and held out her hand, which Nevada took, when Patti pulled her head down over the rail and kissed her. The house was wilder than ever then, and it was some time before the performance could go on. Dotti occupied an upper box Saturday afternoon, and threw a large bunch of violets to Nevada, who threw a kiss to her. On the surface there seemed to be a great deal of good feeling all around between the different members of the co.

The farewell engagement of the Union Square Theatre co. gave to Boston, during the week, for the first time the farce of Three Wives to One Husband, and for the first time since Couldock played in it at the Boston House, even a good many years ago the thoroughly charming comedietta of One Touch of Nature. The first mentioned is said to have run for two seasons in Paris; but once seeing it is enough for me, though a much more incomprehensible play would be tolerably played by so fine a co. Though hardly worthy the co. it is much better than the American farce-comedies that have been cumbering the stage lately. It does not rely on horse-play for its fun, which is one thing in its favor certainly. The characters for the most part are fairly drawn and finely played. One Touch of Nature lets us into another world, and is in all respects an ideal play, played in an ideally perfect manner by Maud Harrison, J. M. Stoddart, Joseph E. Whiting and others. I think Miss Harrison has never acted so superbly in anything else in Boston. The part fits her like a glove. The houses have been large and enthusiastic. Much regret is expressed that the co. disbands after this engagement.

Favette calls for a great deal of modified commendation, which I think great praise for anything dramatized from the weedy imagination of Ouida. It has been given at the Park during the week to fair houses, with the author, Estelle Clayton, in the title role. It is so good as a piece of dramatic work that the next will doubtless be better. A little while in this will show the author possibilities that have not been used, and, I hope, lead her in a little different field. As to the lady herself, despite a certain tinge of amateurishness which it would be wonderful if she did not possess, she is thoroughly charming. In addition to possessing a refined and an intellectual beauty, her methods are so clean, and her atmosphere so pure, while about her constantly is the winsomeness of true and delicate womanhood, that she could be welcomed with even more grave faults. The lady's proper field would be in a society play of the more intellectual class, which any one of judgment would concede on seeing how little of the waif and how much of the lady shows in her acting. Fred de Belleville, as the Bohemian artist, lent capital support; but not much can be said for the rest of the co.

Maurice Grau's French co gave eight performances at the Globe Theatre during the week, including matinees Wednesday and Saturday, in the following order: La Jolie Parfumeuse, Monday, Wednesday matinee, and Friday; Boccaccio, Tuesday; Girofle-Girofla, Wednesday; La Fille de Madame Angot, Thursday and Saturday matinee, and La Mascotte, Saturday night. The acting was superb in almost every particular, if exception be made of Cecile Lefort, who has a strong mezzo-soprano voice. Adelina Patti and Nicolini occupied a box on Tuesday and Wednesday nights, and neither was charry of applause on a number of occasions. I think they sang somewhat better than when here earlier in the season. Her "Where are you Going, My Pretty Maid?" hardly preserves the spirit of the English idea, but is excruciatingly funny in its French masquerade.

Pique did a fair business during its second week at the Boston Museum.

James O'Neill, in Monte Cristo, did a large business at the Howard Athenæum, turning people away at several performances.

Victoria Loftus at the Boylston Museum, and variety and curiosities at Austin and Stone's and Keith and Batcheller's.

Items: Emma Nevada and a party of friends occupied a box at the Park to see Favette Wednesday night.—J. B. Mason is at the Adams House.—William Warren was in the Bijou audience Monday night, and aided in giving J. B. Mason, his former brother actor, at the Museum, a hearty welcome.—Treasurer Charles J. Rich, of the Howard Athenæum, will benefit May 11. The house will not hold a quarter of his friends and well-wishers.—Annie Clarke will have a benefit at the Boston Museum, 23d, and Charles Barron, 29th.—Edward A. Perry, the dramatic critic of the *Herald*, and one of the most popular newspaper men in Boston, was for a number of years the tenor of Barnabie's New England Opera and Concert co. The *Herald* tells the following good story on Signor Arditi: "Signor Arditi recently heard one of his waltzes being ground out on a street organ as he passed along the street. The drawling time at which the melody was ground out agonized the composer, and he remonstrated with the man at the crank for the manner in which his gem was being murdered. He received an impertinent retort, and was told to take hold himself if he could do it any better, which he immediately complied with, and seizing the organ ground out the air in a manner satisfactory to himself as well as highly amusing to the crowd of bystanders who had by this time gathered in the vicinity, thinking a harmless musical lunatic had escaped from his keeper. He played the air through, however, and, after awarding the proprietor of the organ liberally, sauntered on, regardless of the jeers of the crowd."—It should not go unrecorded that Adelina Patti gave her services to Manager Mapleson at her farewell appearance in Martha, absolutely refusing any remuneration whatever. It was a great occasion from all standpoints.—Work on the new Hollis Street Theatre is progressing rapidly.—The Mapleson Opera co. left on a special train Sunday morning at 11 o'clock over the New York and New England road, which is constantly growing in favor with the profession.—Harry Bloodgood drew a good-sized audience at the Boston Theatre Saturday night.—His little daughter was in one of the stage boxes, and during the evening threw a bouquet to which was attached a quantity of jewelry, the gift of the minstrel's friends.—George W. Wilson's benefit, Saturday night attracted a large house to the Boston Museum. His Toby Twinkle in All that Glitters is not Gold, and his Toodles, were played with his usual strong feeling for humor, and at the close of the first play he appeared before the curtain, and made a brief but feeling speech.—The Summer season of Oakland Garden, under the management of Isaac B. Rich and William Harris of the Howard Athenæum, will begin June 15 with the engagement of the Standard Grand English Opera co., managed by J. F. Burrill, late business manager of the Ford-Seguin co. Tellula Evans, Fanny [illegible], Flora E. Barry, Georgia Taglieri. Thomas [illegible] Christy, James G. Peakes and A. J. Hubbard are among the members of the organization, the chorus of which is composed of selected voices from the Emma Abbott, Boston Ideals and Ford-Seguin cos. The repertoire of the co. will consist of Martha, Fra Diavola, La Sonnambula, Girola, The Bohemian Girl and The Little Duke. The co. will begin a fourteen weeks' engagement on the Pacific Slope.

CLEVELAND.

The Boston Ideals made their farewell bow to Cleveland at the Euclid last week. This engagement proved to be the most successful they have ever played. It is probably unnecessary to say they drew "standing-room only" at every performance. I do not think the Ideals were ever received with more enthusiasm—and justly, too—than was accorded them last week. The new opera, Giralda, was finely produced, and was certainly received with favor. George C. Miln, the reverend tragedian, and McCaull's Opera co., divide this week. Effie Ellsler, 11th; Haverly's New Minstrels, 18th.

The walls of the Academy have rung, during the past week, with laughter provoked by a conglomeration of nonsense called A Cold Day When We Get Left. With John Rice and William Welch again yoked, we can look with certainty for something new in the comedy line. Cold Day, etc., was played to crowded houses. The material invented by Welch, Rice and Wills for this new absurdity is in keeping with Welch's previous productions with Haverly's Mastodons. An Adamless Eden this week at the Academy; Lend Me a Dollar follows, 11th.

At the People's, McAndrews' Minstrels have been doing a rousing business. This performance is mostly carried on in a high "C" tone, but it is, nevertheless, a right jolly co. to pass an evening with. Standard Dramatic co. this week. Maud Granger next.

Drift: Forepaugh shows here 11th.—Miln is stenciled all over the city.—Academy closes season 30th. Treasurer Shannon takes a benefit that date.—Academy has not yet been leased for coming year; $6,000 is asked.—Manager Welch says Cold Day has scored its ninth winning week.—Annie Boyd joines her husband, Harry Morris, to play in Dan Sully's new play. She leaves the Cold Day in Pittsburg this week.—Lydia Yeamans and Fanny Rice join the Cold Day co. in Pittsburg this week.—Adele Payn, Miln's leading woman, is a Cleveland lady and appears in this city for first time this week.—Comic opera in a tent capable of seating 2,500 people in the centre of the city, is the latest wrinkle. With this comes the rumor of opera in Woodland Rink, and also at Haltnorth's Gardens. Some one is going to "get left."

BROOKLYN.

Victor Durand, by the Wallack co., was presented on Monday evening to an audience that filled every available space in the Park Theatre. The principal roles were assumed by Gilbert, Tearle, Edwards, Rose Coghlan, Helen Russell and Adela Meason. The enthusiastic greeting tendered to John Gilbert and Miss Coghlan, the magnificent style in which this noteworthy production was rendered, and the admirable work performed by the excellent co., proved a most enjoyable event. Mr. and Mrs. George S. Knight will be the attraction week of 11th, appearing in Over the Garden Wall.

The reappearance of Edna Carey in A Planter's Wife, at the Brooklyn Theatre, drew forth considerable interest as an important change had been made in the cast since the play was presented here last. The first representation of A Planter's Wife was given at the Grand Opera House with Maude Granger in the character of Edith Grey. As the part requires any amount of emotional power Miss Granger was well suited in the character. Edna Carey assumed this part and to be brief was unquestionably successful. Her support was good. Her Atonement next week.

McFadden's Spirits entered upon its second week at the Grand Opera House. The Four Shamrocks are well received. Knowles and Morris have staged the play in a very creditable manner. Mrs. G. C. Howard as Topsy in U. T. C. next week.

Hyde and Behman's Star Specialty co., with numerous performers, opened to fair audience and with a very funny afterpiece entitled Who Owns the Baby. The audience seemed to enjoy the performance, judging from the constant applause.

An American operetta hailing from Boston was presented at the Academy and to all appearance to a paying house. The opera is entitled Arctic and describes humorously an expedition to the much sought after North Pole.

Items: It is doubted very much whether Leonard Grover will run a season of light opera here. I am afraid the only interference at present is money matters.—The receipts of Victor Durand at the Park Theatre on Monday evening were something like $800.—James H. Hardie will produce a new play entitled A Brave Woman at the Brooklyn Theatre, 25th.—Knowles and Morris of the Grand have begun suit against the managers of The Bridge of Sighs for money advanced to the co. while playing an engagement at the Grand Opera House.—The attaches of McConnell's, also of the Grand, will have a benefit this week.—A new theatre is about to be erected on Fulton street near Grand avenue. The structure including the site will cost about $75,000. The theatre will be used principally for the drama and will be known as the Criterion.—The B. P. O. Elks of this city occupied their new lodge rooms at 379 Fulton street on Sunday night for the first time. Next week I understand they will give a banquet.—Ellis and Moore will open with a new piece entitled A German's Luck at the Grand on the 18th.—Knowles and Morris will take a benefit at their house at the close of the season.

BALTIMORE.

The second week of the Summer season of opera at Ford's Opera House was in every way a success. Bohemian Girl and Chimes of Normandy constituted the repertoire, and were given in excellent style. The cast of the Chimes was one of the strongest we have ever seen in the opera. Of Mrs. Seguin-Wallace's Germaine nothing but praise can be said; she sang and acted the part like the artiste that she is. Henry Peakes is seen at his best as Gaspard. In make-up and action he was an ideal miser, and his finale of the second act won a well-merited call before the curtain. George Travernor if not a brilliant, was a thoroughly satisfactory, Marquis, and T. F. Christy made an excellent Robin Moore. The chorus sang well. On Monday night Mrs. Seguin-Wallace was tendered a benefit, and a special programme was arranged, including The Bohemian Girl, second and fourth acts of Il Trovatore, Jules Levy, in cornet solos, and Fanny D'Alma Hunt in operatic selections. W.C. Coup's Equescurriculum will begin a short season 7th.

Monday was a gala night at the Academy of Music. The house in its Summer garb presented a most attractive appearance with its plants and flowers and playing fountains. Just an ideal place to spend a Summer evening. The audience was one that filled the house to the walls, and was made up in great part of the old patrons who for the past two or three Summers have been a part and parcel of the Academy. As each of the old favorites appeared, he or she was warmly welcomed back, and the new-comers were extended a cordial greeting. Everybody seemed in good spirits. The co. entered into the spirit of the opera and gave Prince Methusalem with a dash and vim that were charming. The audience was appreciative and enthusiastic, and the management wreathed in smiles. Altogether, the Summer season of 1885 opened under the brightest auspices. A word of praise is due Mr. Ford for the efficient orchestra he has engaged, and the splendid way in which he costumed and set the opera. Next production, Queen's Lace Handkerchief.

J. W. Albaugh's benefit at the Holiday Street Theatre was quite a substantial testimonial, and the programme was both long and enjoyable. On Saturday, 9th, the Beethoven Amateur Minstrels will appear for the benefit of Treasurer Hogan. The Summer season of light dramatic and spectacular performances, under the management of Mann and Benoit, will begin 11th, with The Naiad Queen as the attraction.

During the present week there will be a Shakespearean revival at Harris' Masonic Temple, with Herr Bandmann as the star, supported by Louise Beaudet and his own co. The programme for the week will include Lady of Lyons, Don Cæsar de Bazan, Hamlet, Merchant of Venice, Romeo and Juliet.

Chips: A. K. Fulton, of the *American*, has written the libretto of a new opera, based on the story of Jack Sheppard, and Adam Itzel, Jr., has composed the music for it. It will be given to the public during the Summer by the Academy co.—Harry Earle, late of Carncross' Minstrels, is at his home in this city. Next season he joins the Clipper Quartette as leading tenor.

SAN FRANCISCO.

April 28.

Three openings and return of the minstrels last week gave the critics considerable flying around to do. Poor business, however, was the rule at most of the houses—the Baldwin, the Grand and the Tivoli being the only exceptions. The Woodthorp-Cooper comb. at the Standard played to such wretched business that Manager Stechhan closed the house this week, rather than undergo a repetition. The Ristori co. did not do much better at the California, while the John A. Stevens co., at the Bush, received only a fair patronage. The prospect is good for a large increase in attendance at all the houses, especially with the Grand and Standard—both closed.

Frederick Warde, supported by Miss Mittens Willett and his own co., opened at the California last night to an audience splendid in its enthusiasm, fair in numbers and highly appreciative of the star in Virginius. It was a reception, such as Californians, well know how to accord. Virginius is a favorite bill here, and critics award Mr. Ward the mantle of McCullough. He will be seen in the same to-night and to-morrow night. Thursday, Hamlet; Friday, Brutus, also Katharine and Petrucio; Saturday, matinee, Lady of Lyons; Saturday evening, Richard III, which ends a brief but to-be-hoped-profitable engagement.

Succeeding Ward at the California comes Dion Boucicault.

The Wages of Sin, at the Baldwin, drew large receipts last week, and entered upon the second week last night to undiminished attendance. Should the patronage justify it will be continued a third week. If not Woman against Woman will be substituted next week, 4th, by the same co. May Blossom will be produced, 11th, on a scale of great excellence by Messrs. Dan Frohman and Nick Long, who arrived from the East Friday, and are now rehearsing the co. and perfecting all the minor details. Should the run of May Blossom fail to extend to the opening of Fedora, Impulse will be put on to fill the interim, with We, Us & Co. to follow Fedora. This information is from Manager Eberle; hence it is authentic.

At the Tivoli Messrs. Krelling Brothers are enjoying their usual and continuous run of prosperity. Girofle-Girofla is the attraction, and it is a most excellent production. Helen Dingeon is of course the bright star and the principal attraction. Trip to Africa, Robinson Crusoe and other operas are either ready or in preparation.

The short season of the Charley Reed Minstrels at the Grand was a success in a high degree, crowded houses greeting each performance. Owing to illness, coupled with a desire to rest, and not to appear at reduced prices, Charley Reed, the head and front of the organization, did not appear. The troup is playing this week to great crowd of Oaklanders, over at the Colosseum Theatre.

Business at the Bush Street has picked up since Mr. Stevens' opening, and large audiences will likely be the rule this week in greeting to Passion's Slave. Charles Hall, the new manager, is still adding to his already large number of friends. Aimee, Salsbury's Troubadours, Denman Thompson and other attractions follow the Stevens co., whose season ends week of May 4.

Manager Stechhan will reopen the Standard next week, 4th, with the Standard Comedy co., in Archie Gunter's Strictly Business, which is now being rehearsed under the personal supervision of Mr. Gunter. Following is the cast: Philkins, C. B. Bishop; Countess Oranoff, Mrs. F. M. Bates; Malakoff, James Carden (late of Australia); Ivan Isaakoff, Theodore Roberts; Achille, Charles J. Bishop; Princess Malakoff, Charlotte Tittel; Digs, D. O'Brien; Polly, Mrs. Saunders; Paulus, William Lee; Lucy, Louise Calvert; Tizana, Imogene Eberle: Sargeant, Horace Ewing. This co. may appear in other plays before the regular opening of the minstrel season, August 24. A new lobby floor is much needed and it is hoped Mr. Stechhan will relay the old or buy a new one.

Items: In an interview with E. B. Ludlow, manager of Wages of Sin co., I learn the co. will rest here, and open at the California June 1 in Harvey's Ring of Iron, which will be its first production in this country. The California Theatre engagement is for two weeks.—Treasurer Sam Meyers, of the Charley Reed co., is taking a well-merited rest, during which Sam Thall is treasurer, and Frank Slattery, assistant treasurer of the organization.—Mr. Theodore Roberts, arrived last week and will Summer here.—The German Theatre co. presented Self-Made Man last Sunday, and next Sunday night will produce The Rape of the Sabines, with Amelia Strahl as star.—The minstrel co. after playing a few interior towns along, about the same route as the Paintin 'er Red co., will close the season and return. Then Messrs. Stechhan and Reed go East in quest of talent for the new co. to open August 24 at the Standard.—The principal members of the May Blossom co., augmented by the addition of Adele Waters and Ada Deaves, will support Fanny Davenport in Fedora.—Sig. Campobello's operatic production of Le Nozza di Figaro, for benefit of Grace Church, Episcopal, by the cast of my last week's letter, will be under the business management of Marcus Henry, who is coming rapidly to the front rank in his profession. This gentleman acted as local treasurer for Mapleson's Opera co. both seasons, and gave great satisfaction.—Gerald Eyre will occupy a prominent place in support of Boucicault at the California.—J. C. Williamson will sail from here for Australia, 9th.—C. P. DeGarmo goes to Portland this week in the interest of the Paintin 'er Red co.—Messrs. E. J. Buckley and Charles B. Wells come to San Francisco this month.

CINCINNATI.

McCaull's Comic Opera co. closed a successful week at Heuck's, 2d, Falka and Prince Methusalem constituting the repertoire. The former is essentially the more attractive, its music being catchy, and the plot being more clearly defined. Francis Wilson's role was satisfactorily assumed, 26th, by George Boniface, Jr., a missed connection delaying the general comedian, who did not arrive until 22th. Bertha Ricci's work was warmly commended, and conduced largely to the week's success. No matinee was given, 2d, to enable the Naiad Queen troupe to have a full-dress rehearsal. The latter will probably close the season. Manager Fennessy's annual benefit will take place latter part of month.

Manager Havlin has found low-priced comic opera so remunerative a venture that he will doubtless carry the season into June, or even later. The Queen's Lace Handkerchief was retained on the programme throughout the entire week to large business. Waldo's Cervantes was cleverly portrayed, and Helen Cooper made a decidedly favorable impression as Irene; Alice Hosmer, Warren Ashley and Max Figman in their respective roles acquitted themselves satisfactorily. The Little Duke was put on for the Wednesday and Saturday matinees. This week, Pinafore.

Kindergarden, at the People's, described on the programme as a dramatic absurdity, and designated by the author as "being a genteel insanity," is about as senseless a skit as we have seen during this remarkably varied season. When it is understood that we have had A Cold Day, Two Bad Men, Last of the Family and Kidder's Three of a Kind all inflicted on us, the readers of The Mirror can readily comprehend how awfully awful Kindargarden must be. The cast included some clever people, notably Lydia Yeamans, Helen Lowell and Josephine Devoy, the latter's singing being one of the features of the week. This week, Callender's Minstrels.

May Blossom, at the Grand, was accorded a fairly remunerative attendance. The play is interesting, the cast good, and at an earlier stage of the season would have attracted largely. This week, the Lorellas, in Mishaps, followed 1st by George C. Miln.

Side Dishes: Daniel Webster Clifton of the Grand "had his picture took" for the Sunday issue of one of the local sheets, and an erratic Cincinnati scribe has written a cantata describing his deeds of valor.—The ex-Festival Dictator, R. E. J. Miles, accompanied by his accomplished nephew, Harry Lewis, leaves for New York coming week.—The Police Commissioner's edict shutting down on Sunday amusements is severely criticised by the trans-Rhenish portion of the community.—Manager James E. Fennessy, who returned from his Eastern trip, April 27, has been ill during the week.—W. T. Sheehan stage manager of Harris' Museum while looking after the scenery at Robinson's 1st, fell from the flies a distance of thirty feet to the stage and narrowly escaped serious injury.—The selection of Milt Gotthold as business of Robinson's Opera House is regarded as an excellent move on the part of Manager Harris.—Low prices now rule at Havlin's, People's and Robinson's Opera House.—The Fete Gymnastique at Music Hall 29th was a decided success.—Treasurer Will E. Jones benefits 10th at Havlin's, the Grau Opera co. constituting the attraction.—Uncle Tom's Cabin will be put on at Robinson's during current week.—Adam Forepaugh's Circus is being extensively advertised for week of 18th.—One of our local journals has a stock item for Sunday issue to the effect that Manager —— is booking nothing but first class attractions for next season, and the intelligent compositor fills out the blank with a different name weekly. As managers and journalists never lie, the average local amusement-seeker can now possess his soul with patience in the assurance that next season all will be lovely, or words to that effect.—Somebody was telling me not long since that Hoyt of Tin Soldier and Rag Baby notoriety had presented Montgomery Phister of the *Commercial-Gazette* with the gold pen he had used in writing up his manuscript for Bunch of Keys, and my informant likewise assured me (in strict confidence of course) that Phister had not since allowed the word (I mean the pen) to grow rusty, and that a veritable surprise would be sprung on us next season at a down-town theatre.

PHILADELPHIA.

Augustin Daly's second week at the Opera House was not attended by the same liberal measure of success as attached to the first six performances. Love on Crutches should have been supplemented the last week by A Night Off, which would have kept up the standard. Nevertheless the Daly co.'s engagement was eminently successful, both on an artistic and financial way. This week Around the World in Eighty Days, which is expected to run until the 18th.

At the Chestnut: Roland Reed exhibited His Cheek. Effie Elsler opens this (Monday) evening in The Old Kentucky Home. Next week Ford and Wallace's American-English Opera co.

Spot Cash did a fair business at the Arch. The present week will be devoted to Mattie Vickers, and a piece entitled Jacquine. Mrs. John Drew in The School for Scandal, 11th.

At the Walnut, Frank Mayo appeared in Nordeck to fair business. This play has been somewhat remodelled since its first production in our city. The work of Mr. Mayo and his co. was acceptable, judging from the frequent and hearty applause. John T. Raymond will do Mulberry Sellers this week. Three Wives to One Husband, 11th.

The Planter's Wife opened at the National to a moderately fair audience. It is chestnutty, and its drawing power here is a thing of the past, if, indeed, it ever had existence. Tony Pastor appears this week, and the house will not hold the people. Ada Gray in East Lynne, 11th.

Harry Mahn's venture at the Arch Street Opera House continues in favor. The Chimes of Normandy will be given during the present week. Grand Duchess, 11th.

McCaull's Theatre is closed for the season. The New Central offers a strong variety bill, and the museums appear to be in a flourishing condition.

Items: Carncross' Opera House is occupied by a magician called Pharazyn and the Tyrolean Troubadours. Nathal and Lazare failed to materialize at McCaull's Theatre.—Around the World in Eighty Days is a pretty ancient nut, and will hardly stand a two weeks' cracking. "Mein Brudder," however, has an abiding faith in its draught.—Prof. Kellar will give his 200th performance at Egyptian Hall this week.—Charley Southwell, of McCaull's Theatre, will run the Virginia Garden at Atlantic City this Summer. Catharine Lewis will probably be of his co.—Ed. Harrigan's co. appears at the Opera House 18th in Cordelia's Aspirations.—On Saturday evening next Mme. Ristori and Edwin Booth will make a joint appearance in Macbeth.—We are once more to be annoyed by the benefit nuisance.—The Abbott Opera co. closed the season here. So did Roland Reed.—Some of the fragments of the Amy Gordon Comic Opera co. have been wafted on railroad ties to this city. They assert that Gordon left them stranded in Washington, as she refused to play at the Summer Garden in that city after having been billed to do so. Rather shabby in Amy to serve poor people in such a fashion. Particularly cruel was she to leave little Willie Morgan and Andy Mackay behind when she departed so secretly for Chicago.—Speaking of opera—*i. e.*, comic opera—cos., I saw (and heard) the "jayest" of all "jay" organizations at Wilmington, Del., last week. It was called the New York Standard Opera co., and was composed of Baltimore, Winnipeg and Kalamazoo talent, led by Miss Steiner, of Cyclone fame, and managed by a person named Donahoe, who claimed to be ex-treasurer of the Bijou Theatre in your city.—That great and good minstrel star, Harry Armstrong, tells me he proposes to have a canvas pavillion in the above-named city, where he will present all the leading Summer attractions at cheap prices. He has an "angel," who will "grab it, quick." The cherub's name is West, but "A rose," etc., and West will be yeast if he leavens Harry's lump.—Some of our Sunday papers make up two columns of dramatic jottings from The Mirror every week. Of course, if they want professional items of interest they must "scissor" The Mirror.

CHICAGO.

The Skating Rink, Nat Goodwin's latest burlesque, has proved a great card, and Hooley's Theatre has not had room for all who wanted to see it any night during the week. The piece cannot be described. The name explains the motive, and as a skating rink proprietor Mr. Goodwin finds opportunity to introduce his specialties, and do a lot of comic business that keeps the spectator in a roar. Some very clever people are in the cast, Fanny Rice and James B. Radcliff, being among the best. The Fletcher Family of fancy skaters make the rink scenes in second and third acts very entertaining, and Major Newell, as the rink professor, does a capital clog dance on skates. Several new songs are introduced the best being an Irish song in character by Goodwin, entitled, "Since Maggie Learned to Skate." There is no doubt that the piece will have a good run. This week Harrison and Gourlay in Skipped by the Light of the Moon. J. B. Polk in Mixed Pickles, 10th.

The second week of Thomas W. Keene's engagement at the Columbia was devoted to Richard III. It was produced with all the scenery and accessories that made it so popular last Fall, but for some reason the public did not turn out in very great force. Keene's Richard is unquestionably great. The character suits his style of acting exactly, and he is constantly improving in his treatment of it. The co. is not strong, and as is usual with people of no organization, they have fallen into the methods of the star in their acting and elocution. They rant and roar through their scenes in a way to raise the roof, and not having the talent of Keene to aid them, occasionally come dangerously near burlesque. Taken altogether the two weeks have been the least profitable of any of Mr. Keene's engagements in Chicago. This week The Carleton Opera co. in Merry War and Tambour-Major. Haverly's Minstrels return, 10th.

Murray and Murphy had little to complain of in their second week at the Grand Opera House. The piece was a popular success during its stay. This week the ever popular Boston Ideals return for a brief engagement. The opening opera will be Giralda, the latest addition to their repertoire. Miss Ulmar will assume the title role, and both Karl and Morsell appear in it. The opera will be given four times during the week.

The Ida Siddons troupe had a profitable week at the Olympic. There are several members of the co. who should be in better organizations, notably Annie Sutherland, who has a sweet singing voice and shows evidences of a desire to be something more than a burlesquer. With the proper direction and opportunity, she could make rapid strides in her chosen profession. This theatre will not close, as was announced, but will enter upon a new career as a place of amusement, under the management of Kohl and Middleton, the well-known museum managers, who have secured a five years' lease of the Olympic, and will give variety, dramatic and opera performances twice a day, at low prices. Kennedy's Novelty Sketch co. will inaugurate the new regime this week.

Newton Beers, in Only a Woman's Heart, met with popular favor in a commensurate degree at the Academy of Music the past week. This actor is one of admirable ability, and should find something more worthy of his talents than his present piece. This week, Maude Granger, in The Creole, the play formerly presented by Lillian Spencer. Miss Granger has been handicapped of late by plays of the Tillotson build, and it is to be hoped she can now attain the success her talents entitle her to.

Grace Hawthorne, a capable actress and a hard worker in her chosen line of business, did not meet with very great encouragement at the Standard the past week. Queena is not a character that appeals very strongly to either the sympathies or admiration of the spectator. It is artificial in the extreme, and not even a Clara Morris could hold the attention of an audience during four acts. The co. supporting Mr. Kelly's star is weak, and why W. F. Clifton is billed in large type as "a brilliant young actor," is beyond our ken. This week, Nat Goodwin and his charming wife appear in Hobbies. On Tuesday night 200 members of the Board of Trade will attend the theatre in a body in honor of Mrs. Goodwin. W. H. Gillette, in The Private Secretary, 11th.

The Banker's Daughter, as played by Crossen's co., had a profitable week at the Criterion. This week Edwin Thorne, in The Black Flag.

The Old World Gem co. met with favor at the People's, and this week the theatre will doubtless be crowded to see Henry Chanfrau in his father's old-time success, Kit.

Grenier's Garden, with the Holman Opera co., drew large crowds of people last week. The place is likely to renew its former popularity. John Blaisdell has been appointed manager. The Princess Opera House and the Chicago Museum continue to attract crowds with light operas at low prices

Items: John McCullough arrived in this city last Friday. He spent some hours with Keene, and appears to be in excellent health. He will probably remain in town for a week, renewing old acquaintance.—Thomas W. Keene and Nat C. Goodwin assisted in the closing ceremonies at the old Board of Trade building last week. Keene recited Marc Antony's oration over Cæsar, and Goodwin recited a parody on Cassabianca, and told a funny story. Both actors were received uproariously and cheered to the echo. The Board of Trade committee subsequently presented the two actors with a gold-headed cane, suitably inscribed, as a token of appreciation from the entire Board.—Charles L. Williams, the popular young treasurer of the Grand Opera House, was united in marriage to Miss Margarite C. Spencer, of this city, on April 29. The happy couple go to St. Paul and Minneapolis for a short trip before settling down.—Charles T. Barnes, the tenor, has joined the Bijou Opera co. at the Chicago Museum.—H. E. Watcham, treasurer of the Standard Theatre since its opening, goes to Lima, O., next season to manage the Opera House there. He is a wide awake, energetic young man, who is bound to make friends wherever he goes; and what is of no small consequence, he is a thorough gentleman.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G.F.McDonald, manager): The Standard Dramatic co., supporting Alice Irving and S. B. McElreth held the boards last week to fair business.

Montgomery Theatre (Jacob Tanenbaum, manager): The New York Comedy co., supporting Annie Firmen and John Jack, has presented several pieces during the week at ten, fifteen and twenty-five cents admission. Fair houses.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): The Gaiety Burlesque co. in An Adamless Eden, April 20. Full lower house and a packed gallery. The people of the co. were not the possessers of very much talent, either individually or collectively.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The following are the principals in the cast of Phyllis Denohr, Charlotte Thompson's new play:

Phyllis Denohr	Charlotte Thompson
Nora Piedmont	Maria Haynes
Mrs. Trueman	Bella Douglass
Mrs. Coseyheart	Bella Douglass
Robert Trueman	Charles G. Craig
Sir Charles Melville	William Yerance
Charles Piedmont	W. T. Doyle
Francois Decaux	J. L. Wooderson
Sam	Silvia Miller

Act I. In London. Room in Mrs. Coseyheart's lodging house. Phyllis has been married about two months to Sir Charles Melville, a wealthy but villianous man. Her dying mother, anxious for her daughter's welfare, urged the marriage upon Phyllis. It is kept secret, however, owing to the family connections of Melville; so he tells Phyllis. Robert Trueman, from Devonshire, and a former medical adviser of Phyllis' mother, comes to London and learns of Mrs. Denohr's death. He then asks Phyllis whom he has loved for years, to return to Devonshire as his wife. Phyllis tells him she is already a wife and pledges him to secrecy. Melville, who is under an assumed name, enters, and is finally recognized by Trueman, through an unguarded exclamation of Melville's valet. Act II. Beginning of Franco-Prussian war. Apartments in Paris of Melville and Phyllis, who have been married nearly a year, and who are living under an *alias*. Melville now hates Phyllis, and still refuses to make the marriage public. Nora Piedmont seeks out and thanks Phyllis for saving her from being trampled on by a runaway team in the Champs Elysese. Nora proves to be a cousin of Melville, but is ignorant of the ties that exist between him and Phyllis. Before the latter she speaks gaily of the coming marriage of Melville to Lady Florence Elmore. Phyllis is overwhelmed, and demands, after Nora's departure, that Melville shall immediately make known the true state of affairs. He refuses and strikes her. Act III. English home of Trueman, who is now wealthy. Phyllis seeks Trueman, having been deserted, and tells him she never was a wife; that Melville had a wife when she (Phyllis) married him. Her mind at this juncture becomes affected, and she goes out into a blinding snow-storm, but is followed by Trueman. In the scene which follows Melville is on his way from the Woolwich Railroad station, and meets his valet, François, who revenges his sister's ruin by shooting him dead. François thereupon flees, leaving his pistol by the side of Melville's dead body. Phyllis, now insane, enters and sees Melville. She is discovered by Trueman with the pistol in her hand, and of course Trueman believes she committed the murder, but acquits her owing to her insanity. Act IV. Trueman and Phyllis are married and in their home in Seville, Spain. They are visited by Mr. and Mrs. Piedmont, who are on their way to England. While Piedmont is narrating the story of the murder, Phyllis remembers the occurrences of that night, which have not been made known to her by Trueman, and resolves to go to England. A tramp has been arrested for the murder, and Phyllis determines that she will save an innocent being by acknowledging the crime herself. Act. V. Court of Assize in Woolwich. Trueman and Phyllis enter, and the latter declares herself the criminal. Trueman is obliged to give his evidence and they are about to be committed, Trueman as an accessory, when François suddenly appears and acknowledges the crime. Out of Hugh Conway's "Dark Days" Miss Thompson has woven a play that should succeed. The dramatic points are many and strong. The last act should be changed. The court-room scene, with its crowd of awkward supers, and its piece of scenery on which are painted numberless faces, supposed to represent spectators, is inclined to excite laughter instead of sympathy. Miss Thompson as Phyllis does her work with the same conscientiousness that characterizes her other personations. She has a wide scope in this character, and her abilities are shown to the best possible advantage. Mr. Craig sustained the representation he made here last year. He is an actor of unquestioned ability, and further comment is not needed. Some good acting was done by Belle Douglass as the landlady, Mrs. Coseyheart, and Mrs. Trueman. Little Silvia Miller as Sam was also good. J. L. Wooderson as the French valet, Francois, pleased very much. Miss Thompson's admirers turned out in gratifying numbers, although the audiences were not large, after the first night, when a nearly full house was present. Jane Eyre and East Lynne were also presented. Barlow-Wilson Minstrels, week of 4th, will doubtless do a large business. Aimee 11th. Laura E. Dainty in A Mountain Pink, week of 18th.

Academy of Music (P. F. Hughes, manager): A varied repertoire was given by the Webber co., week of 27th. Good business at fifteen, twenty-five, thirty-five and fifty cents. Power of Money co., week of 4th. Some attractive paper is up. Rehearsals of A Dress Rehearsal 11th and 12th are progressing vigorously. The proceeds will be devoted to charitable purposes. Fortunes of War will be given by Co. D, Colorado National Guard. Drummer Boy of Shiloh, 18th.

Small talk: Week of 4th the circuit will be played by Charlotte Thompson and Harry Webber.—Bart Wallace, late of John A. Stevens' co., played in Harry Webber's co. week of April 27. He joins the Power of Money co. here, taking a comedy part. Charlotte Thompson, when playing here last Summer, had a rival in Mrs. Langtry, who played at the Tabor.—Pueblo claims a fine amateur opera co. Chimes of Normandy has been presented there four times with success.—California Hall is closed for repairs. The recent storms played sad havoc with the decorations. When it reopens it will be under a new management.—C. G. Craig was here nearly a week before Charlotte Thompson's co. arrived. He occupied a box with some ladies on Friday night. I am sorry I could not accept Mr. Craig's kind invitation to be a member of the party.—Brittle Silver, Stanley Wood's opera, will be given on the circuit shortly and then will be brought out in the East.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The Elk's benefit took place April 30. A crowded house sat from half-past one till half-past five listening to a varied entertainment, in which a strange conglomeration of talent lent its aid. A large sum was netted. No other attraction.

Brunnel's Museum: Harris' Opera co. in Patience, Mascotte and Chimes. Good sized audiences. The regular patrons say that the co. is by far the best operatic co. that has visited the house this season. Remain another week.

American Theatre (Press Eldridge, manager): Somebody or Other's Blue Stocking Minstrels, assisted by a number of the "beauties" formerly on exhibition at the Museum, provided the habitues of this place with amusement last week. Business very fair.

Meriden Opera House (T. H. Delevan, manager): Boston Uncle Tom's co., April 27, 28 and 29. Daisie Markoe as Topsy and little Florence Bryant as Eva were excellent.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): The White Slave to light business last week. There are too many amateur performances nowadays to allow the regular attractions much chance. Emma Thursby, Thursday, and Choral Society, with Agnes Huntington and Whitney Mockridge, Saturday, of this week. Next week, an opera co. made up from several regular cos. now disbanded, will begin a cheap opera season.

Ford's Opera House (John T. Ford, manager): Ford's Opera co. opened, 5th, with Fra Diavola, giving during the week Chimes of Normandy, with Blanche Chapman as Mignonette, and The Bohemian Girl.

Herzog's: Burgess, Collom and Welch's Minstrels this week. Florence Noble and Harry Jackson in Queen's Evidence, 11th.

Dime Museum: The Arne Walker co. will give Two Orphans, East Lynne and Joshua Whitcomb, this week.

Items: The corner-stone of the National Theatre was laid 2d, with few ceremonies, by Denis O'Leary, who set the capstone of the Washington Monument. Mr. Rapley says his first consideration will be safety; his second, comfort, and his third, decoration. Work will be pushed, and the theatre ready for the Fall season.—Nettie Hooper, late of Daly's, is visiting Mrs. Gen. Lander. She expects to sail for the other side sometime this week.—Mme. Hopekirk, said to be a very fine pianist, will assist Miss Thursby.

FLORIDA.

JACKSONVILLE.

The Bijou Opera co., booked to play a return engagement 2d, and also the Kittie Rhoades co., who who were booked for the week of 4th, have both been obliged to break their engagements through a misunderstanding with the managers of the Park Theatre. The sheriff has been appointed receiver for Hugh A. Young, the proprietor, and the business was carried on by Manager Carlisle, who made the engagements as usual with the above named troupes, who arrived here to be informed at the last moment that the sheriff, as receiver, was dissatisfied with Mr. Carlisle's contracts, and that other arrangements were nesessary before he would let them have the house. So the result was that both cos. left, although the town had been advertised and billed. Our theatre-goers are very much disappointed, and it is sincerely to be hoped that in the future a definite understanding will exist between the sheriff and the present popular manager, Mr. Carlisle. No dates.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): Lizzie Evans, "the little electric battery," drew a fair audience April 30, notwithstanding bad weather. Fogg's Ferry fits her nicely, and her clever singing and acting will make her friends wherever she goes. Milan Opera co., 8th, 9th.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): April 27, 28, the Milan Opera co. delighted our theatre-goers with Il Trovatore and Faust, respectively. The performances were musical treats, as we have had but one opera co. previous to the Milan this season, and grand opera is seldom presented. Mlle. Romeldi and Signor Montegriffo deserve especial mention. The entire troupe is greatly superior to the average cos. that visit us. C. E. Bolton has been exhibiting his art views since the 25th. They are quite meritorious. He accompanies each exhibition with an appropriate and very interesting lecture. He deserves better audiences than he has been having. Huntley returns this week with Emma Hendricks as his leading lady. He will occupy the theatre the whole week, giving a change of bill nightly. I learn that it is proposed to keep our theatre open during the Summer with attractions at low prices. I question the wisdom of it, unless it is intended to lower prices throughout next Fall and Winter. An audience accustomed to such low figures will not read-

ily return to the high prices that have been ruling. But we shall see.

ILLINOIS.

FREEPORT.

Opera House (M. H. Wilcoxon, manager). Lisle Shiloh co. for benefit of Co. C., April 24, 25 and 26, with matinee, to good business. Poor performance.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Grace Hawthorne, supported by her own co., came April 24, and presented her new play, Queena, to a good house. It was repeated afternoon of 25th to a light house. Evening of the 25th, Miss Multon was played to a light house. T. W. Keene, announced for 29th, cancelled. Fanny Louise Buckingham, 7th, 8th and 9th.

Item: Mme. Fry and daughters gave a concert 28th at the M. E. Church to a fair-sized audience.

GALESBURG.

Opera House (F. B. Kirch, manager): Mme. Janauschek, supported by a strong co., appeared April 29, in My Life, giving excellent satisfaction to a good house. She invariably draws well here. "Yours Truly" had an invitation to visit the Madame's private car, and accepted it. Gus Williams' Captain Mishler is booked for 13th, but may cancel. The Shakespeare Club (local) will present Romeo and Juliet, 15th.

Arena: Burr Robbins' Circus 15th.

QUINCY.

Opera House (P. A. Marks, manager): Ethel Tucker Dramatic co., April 20 and week, to crowded houses at low prices. Miss Tucker captivated the audience. Support fair. Mendelssohn Quintette Club, assisted by Mme. Cora Giese, gave a concert, 25d, which attracted a large and appreciative audience. J. K. Emmet, 27th, in The Strange Marriage of Fritz, to an immense audience. Hyers Sisters Colored Comedy co. gave a very poor performance, 29th and 30th, in Blackville Twins and Out of Bondage. Audience small. Wallace King, advertised, did not appear. Galley Slave; 14th; Rentfrow's Pathfinders, 21st; Ethel Tucker Dramatic co., week of 27th.

Item: Colonel William Edings has rented the Park Roller Skating Rink, which when remodelled will be used as a Summer Theatre.

ROCKFORD.

Opera House (C. C. Jones, manager): Nat. C. Goodwin, in his Skating Rink, had a large house, Feb. 24. Mr. Goodwin's imitations of prominent actors were loudly applauded. Fanny Rice, as Amelia, was very clever and captured the audience. The event of the season was the appearance of Fanny Davenport in Fedora, 27th. She was greeted by a large and fashionable audience. Receipts, $800.

PEORIA.

Opera House (Lem H. Wiley, manager): April 27 and 28 the Hyers Sisters co. gave Out of Bondage and Blockville Twins to fair houses. Ristori, 2d, in Queen Elizabeth, to the capacity of the house. Lawrence Barrett in Yorick's Love, 4th, to large audience. Grace Hawthorne, 8th, 9th, in Queena, The New Camille and East Lynne; Skipped by the light of the Moon, 11th; Keene, 12th; Thomas' Concert, 19th and 20th.

Items: The Old Wigwam Skating Rink will be fitted up as a theatre, and a series of panic-price entertainments will be given there.—Low prices at the Grand were a failure, and Manager Wiley says that in the future he will play nothing but the best cos. at fair prices —fifty cents and seventy-five for down stairs; thirty-five and twenty-five cents in the balconey. His course is to be commended.

INDIANA.

INDIANAPOLIS.

At English's Henderson's Colored Minstrels filled the week. Houses were uniformly good, but at panic prices. Ten and twenty cents for a minstrel show—well, it was worth that much. The troupe contained no old-time favorites, but the repertoire of gags included some that were not new. Week of 4th, Little Nugget co, with Frankie Jones, Whettony, Chambers, and a big co. Theodore Thomas Concert co., 12th.

The Carleton Opera co. produced Drum Major's Daughter, Merry War and Fra Diavola to only fair business three nights of the week. The co. is balanced nicely. The costuming, while not elaborate, was in good taste. Chorus was well-trained, and would average high in a beauty contest. May Fielding is a lady of pleasing stage address, and has a well-trained voice. Old World Gem co. is booked for 4th, 5th, 6th and 7th, and will be followed by the Draper Uncle Tom co. for a week. Haverly's new "40 count 'em 40" drew a house packed upstairs and down, 1st. The entertainment was excellent throughout. The Craggs were his biggest card, but it would be a hard matter to select the best of the black-face artists. All were good.

At the Museum, Thuma, Wallace King, and other good cards continued, and the Kennedy Sketch Club gave a fair stage show. For week of 4th, Eli Bowen, legless wonder; Hoon Children, Leon, strong man; three-headed songstress, Keane co., with a Mrs. Partington show, Silvo, Walter Phœnix, and the steam man.

The New Zoo opened the 4th with a strong bill. Silbon's Cupid Comedy co., and a big co., including the four Silbons, Mason and Lord, Wood Family, Florence Miller, Swift and Chase, Patrick Reilly, Katie Victoria, Ernest Richards, Emily Ward, Prince Edgar and Nellie Scott. The Zoo has been closed just one month, but in that time has been entirely rebuilt. The lower floor has been enlarged; the stage is now several feet larger each way. All stage machinery, rigging-loft, eight dressing-rooms, thirteen grooves and more stage sets combine to make it a very complete affair. The elevated garden has been enlarged, and a double orchestra will be run jointly at the garden and down stairs. It is now re-christened Gilmore's Iron Theatre, as the sides are of iron. The usual number of performances will be given.

Elbow shots: Max Freeman, ahead of Old World Gem co., stopped off a couple of days.—George Dickson is running the Naiad Queen at Cincinnati.—Thomas Holmes, associated with Pony Moore in the Moore and Holmes Importations, was in the city with Haverly. Holmes clings to the Craggs with typical English tenacity.—J. C Kelly will be assistant manager of the New Zoo.—Higgason, an employe of the Zoo, fell from the loft and broke a leg.—Herbert Brothers join the Old World Gem here.—Quite a number of the Moore and Holmes people are in the city—Feeny and Loftus, with the Old World Gem co., the Craggs with Haverly, and Holmes by himself.—James Reilly, cancelled at the Museum, will probably appear, 11th.—Ella Lewis is not with Little Nugget co. Her place is taken by Tillie Chambers.—Forepaugh will be here, 25th.—Frank Percy Meadon, critic on the *Journal*, has closed with Will Wheeler for the production of his (Meadon's) play, A Camp-Meeting Episode, at Pastor's during the Summer. The piece has been favorably mentioned.—Minnie Kissell, an Indianapolis debutante, is with the Joseph H. Keane Mrs. Bartington co.—Frank McNish joins Haverly in two weeks.—Fred. E. Wright, Haverly's manager, is a gentleman, and has many friends in this city.—Haverly recognizes Indianapolis as one of his homes —The Carleton Opera co. closes the season June 6 in Montreal.—The Sells-Barrett show opens in San Francisco July 30, and then goes to Australia.—Manager Sackett has arranged a Thuma that equals the original Thalma.—If the Haverly-Sackett Circus of Novelties is arranged for the next season, it will open at Indianapolis.—Andy Chanise will lead the newly organized museum orchestra of seven pieces.—The regular season has closed at both houses.—Bulletins regarding the return of Hon. W. E. English have been discontinued. He is now in New York for an indefinite season.—Thomas H. Davis, excursion agent of the Forepaugh show, was in the city ahead of the attraction.—Grand: Walker Dramatic co., 18th, week; Helen Desmond, 25th, week; Jennie Calef, June 9, week.—English's: Celebrated Case, 14th, 15th and 16th; Rice's Surprise Party in Pop, 25th, week.—Rumor says James V. Cooke has retired from the Grand.—Little Dollie Oberly presented Buffalo Bill with an elaborate bouquet.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Janauschek, in My Life, drew a very fair house, April 27. A dollar admission was a little too much for the good people of Elkhart.

VALPARAISO.

Grand Opera House (George Hankinson, manager): Waite's Union Square Comedy co., week of 27th. Crowded houses. Co. is the best that has visited our city in some time.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of April 27, Smith's Swiss Bell-Ringers played to losing business, and were unfortunate in other respects besides. On the day of the first night they appeared, while making a parade, a horse became frightened and, dashing around among several surrounding wagons, did considerable damage to them and seriously injured itself. Mr. Smith, to save time and trouble, compromised with those interested. Lawrence Barrett, 7th.

MICHIGAN CITY.

Opera House (Louis Weiller, manager): A fair house greeted Baker and Farron in The Emigrants, April 28. The stars were heartily received. Best entertainment of the season.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Joseph K. Emmet in the Strange Marriage of Fritz 2d to a large house. It is the star alone that drew the house, for the play did not please.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Arion Bell-Ringers opened April 27 to fair business, at ten and twenty cents. Continued one week. Gus Williams, 8th; W. J. Scanlan, 13th; Rhea, 20th; The Private Secretary.

Arena: Sells Brothers' Circus, 25th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): J. K. Emmet, April 28, to large audience. Did not give general satisfaction. His "Sauerkraut Song" is a chestnut of the ancient variety, having been heard here on numerous occasions. Ethel Tucker opened a four nights' engagement 29th to fair business. Star and co. are giving satisfaction. W. J. Scanlan, 7th; Gus Williams, 12th.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Janauschek came 1st to a $600 house. Largest business Manager Lewis has had this season. Gus Williams in Captain Mishler, 11th.

Items: Theatricals are on the boom here, and the theatre-going public is rejoicing over the fact that the skating-rink is closed for lack of patronage.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rentfrow's Pathfinders returned April 27, to good business. Although Scraps has been seen here twice before, it seemed to please as well as ever.

Items: Nella F. Brown, the reader, of Boston, is visiting here.—Rentfrow's Pathfinders return 19th, for four nights, during the State encampment of the Knights of Pythias.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): The engagement of W. J. Scanlan terminated April 25. Good business. Bunch of Keys 27th and 28th, to receipts satisfactory to all parties concerned. The opening night standing-room only was the motto. Barlow-Wilson Minstrels to a crowded house, notwithstanding the mean state of the weather here this season.—Hughey Dougherty—first appearance here—made a hit in his oration on "The Vicissitudes of Life." E. M. Call, the paganini of the banjo was heartily encored. George Wilson was at home as usual in his inexhaustible budget of oddities. Milt G. Barlow was somewhat under the weather, appearing only in the first part. Minnie Maddern, 30th, to moderate business. Very fashionable audience. Caprice was the bill; support good. Aimee in Mam'zelle, 7th.

Notelets: Manager Ed. Church is recovering from a severe attack of pleurisy.—Charles H. Brooks of the Grand has engaged with Manager Charles S. Rogers to go in advance of Mattie Vickers next season. We congratulate Mr. Rogers, though very sorry to lose Charley.—Harry Crowell, late assistant treasurer at the New Opera House and more recently of Tootle's at St. Joe, Mo., passed through the city April 29 en route—New York, where he will remain during the Summer.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): April 25, matinee, "repeat" of Patience by local amateurs from the Musical Society and Modoc Club, aided and abetted by Lillian Brown. Minnie Maddern 27th and 28th, in Caprice, which proved to be a charming little play, most charmingly rendered by a most excellent cast. Martyne's Merriemakers and Cole's Comedy co., 29th, opened for a four days' stand to a good house. There are to be matinees daily, and the price is one dime.

Crawford's Opera House (L. M. Crawford, manager): Walter W. Vrooman, the sixteen-year-old phrenologist, to large house April 25. W. J. Scanlan, 27th and 28th, in Friend and Foe. About all there is to this play is the opportunity afforded by it for hearing Mr. Scanlan's numerous and catchy songs, which he ingeniously introduces at the dreariest points in the plot. I am not partial to Irish plays of any kind, but there is a charm about Mr. Scanlan's songs, a magnetism in his voice, and such thorough harmony in his accompaniments, that I would willingly sit out a much worse play for the pleasure of listening to his melodies.

ATCHISON.

Price's Opera House (Will Campbell, manager): April 27 and 28 Dickson's Sketch Club played to very light houses. Editha's Burglar, the opening piece, was a very pathetic and charming little bit, and was rendered very cleverly. Combustion occupied the rest of the evening, and was very amusing. Some very good singing and specialty business by the co. was rendered with much vim. Bunch of Keys was played to a very large house, 30th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): George C. Miln filled an unsatisfactory week in a round of tragic parts. While there is much to commend in his acting, it is objectionable in many particulars. To measure him with other players of the same parts, would be an unjust comparison. He reads well, but spoils it by poor use of his voice—a magnificent organ. He speaks too low, rolls his words and gives unnecessary emphasis to trivial sentences. The co., without exception, is very poor, and would alone interfere with the artistic success of a far greater actor than Mr. Miln.

New Grand Theatre (J. P. Whallen, proprietor): Fanny Louise Buckingham, in Mazeppa, drew fairly well. The one scene in the play was sufficiently thrilling, but for the play itself and the co. words fail. Independent of palpable doubling of parts, ranting speech, awkward action, incorrect, ugly and unclean costumes, there was a general fullness, a completeness of incompetency, that almost challenged admiration. Peck's Bad Boy, 4th.

Harris' Museum (P. Harris, proprietor): Bennett Matlack co., in A Celebrated Case and The Lady of Lyons, did an immense business. The plays were moderately well given, the co. appearing somewhat amateurish. Lottie Church, in Unknown, 4th.

Items: The Friedlander benefit at Phœnix Hill Park was a big success. A very attractive bill was offered. Had the weather been favorable the Park would not have held the crowd.—Bennett Matlack, appearing at the Museum this week was many years ago a paper-hanger located here. Even then he had the stage-fever, and in the recollection of your correspondent made a Saturday night appearance before an audience of his friends in Macbeth at the old Louisville Theatre, then under the management of Fanny Bates.—The Whallens have leased the Masonic for next season. They will make some alterations and secure first-class attractions. The Grand will be run as a first-class variety theatre under their management.—George C. Miln visited our public schools in company with some of the City Fathers.—He is a cultured gentleman, and much interested in the cause of education.—Friedlander secured Mme. Pappenheim as an extra attraction for his benefit. Notwithstanding the gentleman's high standing, she insisted upon receiving her price before making her appearance. As this was unlooked for some delay was occasioned. There is satisfaction in the knowledge that the lady was compelled to receive a large sum in silver, purposely given. Her singing failed to confirm her reputation as a prima donna of the highest rank.

OWENSBORO.

Bartley Campbell's Galley Slave under the management of Fred. G. Berger and A. G. Enos, gave an entertainment, April 27, to a large and appreciate audience. It is needless to say that the play was well rendered, since the managemant of Messrs. Berger and Enos is sufficient guarantee of that.

Item: It seems that our opera house is not be turned into a storage-room after all, since a new curtain has been ordered. By the way, it is badly needed.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Socially and financially considered, School was surely a success; but artistically the Cosmopolitans have little to flatter themselves over, for Robertson's charming comedy was sadly trifled with and several of the characters, (which were so well assumed by members of the old Forrest Club) were hardly recognizable at the hands of these would-be amateurs who generously declined having their names mentioned in print. The success of the evening's performance (April 30) was before the footlights. The ushers in full dress were charming, while the specimen of delicious simplicity taking tickets was too awfully sweet for anything. The shrieks of laughter that filled the theatre for three mortal hours, the repeated encores, and the constant applause that greeted each ludicrous incident, was sufficient evidence that The Rag Baby had caught on. Nothing that has been here in years created such a furore as Hoyt's side-splitting satire. The house was packed 1st and 2d with delighted audiences. Frank Daniels as Old Sport was great, Charlie Drew as Tony more than good, and Bessie Sanson as Venus captured the boys—and was encored repeatedly. All the characters were in the hands of artists, and the fun was uproarous. We want some more of this!

People's (William Wylie, manager): The new faces at this popular resort are many, and all the acts are good. Business ditto.

Items: Stoddard's final lecture on "The Castle-Bordered Rhine" drew a large audience April 29.—The Boston Museum co. in Pique is the next attraction at the theatre, 18th and 19th —John T. Raymond in For Congress drops in on us, 18th.—Carrie Swain opens in Gardiner, 9th.—The Elevator was finely done by Derring Amateurs at Lewis Hall, 30th. Den Thompson is giving the small towns in the Eastern part of the State a treat.—Our list of actors has been largely increased since the 30th.—The boys who were expecting to see Charlie Thomas show up with The Rag Baby co. were disappointed.—Joseph Murphy in Kerry Gow and Shaun Rhue is on the circuit.—Mrs. Frank Curtis is making a visit here.—"Grab it quick!" is all over town, and even the bootblacks have caught on.

AUGUSTA.

Granite Hall (Charles B. Morton, manager): The Star Dramatic co. have played to a succession of good houses all the week. T. H. Burns made himself a great favorite. Manager Phil Simmonds must be credited with a great portion of the co.'s success, by his untiring energy and geniality.

GARDINER.

Coliseum: Hoyt's Rag Baby under Eugene Tompkins to a very large audience. April 30; Denman Thompson, 8th.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): The house was charmingly enlivened April 29, by the appearance of Carrie Swain in the new (to us) play of The Little Joker. Although not a particularly interesting play, it affords Miss Swain many excellent opportunities to display her versatility in song, dance and kick. A fair house greeted Miss Swain, and a better one would doubtless have rewarded her efforts earlier in the season. The Miniature Patti Concert co. furnished us with fine musical entertainments, 1st and 2d. La Petite Louise Marguerite is phenomenal as a child singer. The compass of her voice is wonderful. We think that she is overtaxing it and should be restrained to study and preserve her voice for maturity.

LYNN.

Music Hall (James F. Rock, manager): The Floy Crowell Dramatic co. opened to a large audience April 27, and played during the week to houses ranging from full to overflowing. The Saturday night house was the largest of the season. Miss Crowell is quite a pleasing little actress and a pretty woman. The co. is far above the average playing at panic prices. E. P. Sullivan, Ed. Dudley and Jeannette Howell are deserving of special mention. A feature of the engagement was the production of Mr. Sullivan's new romantic drama, A Man from Texas.

G. A. R. Coliseum: Margaret Mather appeared in Macbeth April 28, to a $475 house. The Coliseum is our largest skating-rink, and is in every way unsuited for dramatic performances, which accounts for the light receipts. Miss Mather has many admirers here, but they prefer to see her with more suitable surroundings. Hard-bottom chairs on a level floor are not conducive to comfort, and burlesque stage setting does not harmonize with the acting of Miss Mather and her excellent co.

Items: Miss Crowell was taken violently ill during the performance of Bess the Waif on Saturday afternoon, but recovered in a short time.—The regular season at Music Hall will close 30th.—Floy Crowell's co. will close season in Chelsea, 30th.

Arena: Van Amburgh's Menagerie comes 27th, and Barnum June 24. Barnum's agent tried to secure a monopoly of the bill-boards in order to crush out Van Amburgh, who is running a twenty-five-cent show this season. He was too late, however, as Van Amburgh's agent had secured all the room he desired. The city taxes Barnum $200 for a license and Van Amburgh about one-half that amount.

LAWRENCE.

Opera House (T. A. Sweeney, manager): One of the largest houses of the season greeted Joseph Murphy in Shaun Rhue April 29, despite a storm. Mr. Murphy is a great favorite with theatre-goers of this city. Charles A. Gardner in Karl the Peddler, 1st, to a very light house. Nevertheless the audience was well pleased. Bandit King co., 2d, to a fair house. Sullivan's Horseshoe Four opened 5th for the remainder of the week.

LOWELL.

Huntington Hall (George O. E. French. manager): Margaret Mather put up very little printing, but there were few vacant seats when the curtain was raised on the first act of Macbeth, April 29. The star and Milnes Levick were several times recalled Joseph Murphy in Help, 30th, to a full house. The Bandit King pleased a small audience 1st.

People's Theatre (H. E. Webster, proprietor): Alice Oates and her co. of burlesquers did a big business last week. All Alice had to do was to open that famous mouth and she would bring down the house. Annie Wells "tore out" all the dudes, being pretty, modest and graceful. James Sturges and Anna Livingston left the co. here. Helene Adell opens in Moths 4th, with change of bill nightly.

Music Hall (Walter S. Simons, manager): Charles A. Gardner in Karl, April 29 and 30, to poor business. Lizzie May Ulmer, 8th and 9th.

BROCKTON.

City Theatre (W. W. Cross, manager): Joseph Murphy played Shaun Rhue to a full house April 27. This star is one of the best drawing attractions visiting this city. Robert McWade made his first appearance here in Rip Van Winkle 1st, but owing to bad weather he had but a poor house. Daisy Markoe, 9th; John T. Raymond, 13th.

People's Theatre (Cosgrove and Blair, managers): H. C. Foster's All-Star co. presented Moths, A Night in Rome, Quiet Evening and The Day After the Wedding to fair houses and gave good satisfaction week of 27th.

TAUNTON.

Music Hall (A. B. White, proprietor): Joseph Murphy, as usual, drew a packed house April 28, when he presented Shaun Rhue at advanced prices. Receipts nearly $500. Lizzie May Ulmer in '49, 30th to a small audience. Support good. Monte Cristo, 20th.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): Whitmore and Clark's Minstrels, April 27, to fair business. Charles A. Gardner in Karl, the Peddler, 28th, to a small but well-pleased audience. His acting and dialect were very good, and his singing was heartily encored. The Miniature Patti Opera co. 30th, to small house. Louise Marguerite, the thirteen-year-old prima donna, sang well.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): 'Forty-Nine has been presented here several times in the last three years by Lizzie May Ulmer, and it's not to be wondered that the engagement of April 28 drew only a small audience. Miss Ulmer, as Carrots, is always pleasing. George Ulmer's '49, while not great, is acceptable. D. R. Young, as Arthur Dennison, calls for but little favorable comment. Charles Stedman, as the General, to put it mildly, is poor. Carrie Swain is not a great actress, but she pleases the masses and puts the result on the right side of the balance-sheet. Her engagement 2d in The Little Joker seemed to please a good-sized audience. Both engagements this week were return dates. Boston Theatre co. in Silver King, 16th; James O'Neill in Monte Cristo, 23d.

All Sorts: Manager Burrell, in connection with his brothers, has opened a stationery store.—Carrie Swain closes a thirty-eight weeks' season 23d.—James M. Johnson, the minstrel, is at his home in this city.—George Ulmer tells me that their present season will take them as far East as Halifax, N. S.—Carrie Swain's co. has traveled nearly 15,000 miles this season and has lost but five nights thus far. Their date of 7th, at Portsmouth, N. H., they will probably lose, as the roof of the theatre is pronounced unsafe.—Fred Maeder has never regained the full use of his arm, which was broken last Summer. He will take a course of training this Summer, which he hopes will be beneficial. Mr. Maeder is engaged upon several plays, one of which Miss Swain will appear in next season. Miss Swain's present season has been fair, or, to use the words of Mr. Maeder, "We have made some money." Miss Swain has numerous offers to appear this Summer in the Gardens, but has declined.—An office will be made on Main Street, in Borden Block for the advance sale of seats at the Academy. It will save the theatre some $300 a year.

HAVERHILL.

Academy of Music (J. F. West, manager): Joseph Murphy in Kerry Gow, 1st, to large house. His support was unusually fine, and was much appreciated by his audience. Carrie Swain, 8th; Oates Opera co., 11th, 12th, 13th; James O'Neill's Monte Cristo, 15th.

MILFORD.

Opera House (George G. Cook, manager): Lizzie May Ulmer played to a fair house April 27. The play was '49, and Miss Ulmer as Carrots was excellent, as usual; but the play has been rendered too often here. The regular season closed 2d, with Margaret Mather as Juliana in The Honeymoon. Played to a full house. Excursion trains were run from Franklin and Hopkinton. Miss Mather's acting was above criticism, and her support, with Milnes Levick as Duke Aranza and Frederick Paulding as Captain Roland, was excellent. Your correspondent is indebted to Messrs. Hill and Haynes for numerous courtesies. Although this closes the regular season it is expected that several more cos. will yet be booked.

CHELSEA.

Academy of Music (James B. Field, manager): April 27, Margaret Mather in Leah to good business. Lizzie May Ulmer in '49, 1st, to poor house. Rainy night. George C. Boniface, billed, did not appear. Carrie Swain, 11th; John T. Raymond, 14th; Denman Thompson, 16th; Monte Cristo (return engagement), 18th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Lizzie May Ulmer in '49, 29th ult., had to contend against one of the stormiest nights of the season, and consequently had a light house. Carrie Swain had small house, 1st, in The Little Joker.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Bandit King was played to a top-heavy house April 29. Joseph Murphy in Help is filled for 9th. Manager Wilkinson's benefit takes place 11th, when Monte Cristo will be given. The Boston Museum co. in Pique, is booked for 13th; McFadden's Spirits for 14th. There is much interest expressed among the theatre-goers regarding McFadden's Spirits, and a large house will be the result. John T. Raymond in Colonel Sellers and For Congress, 16th, and matinee. The Boston Theatre co. will give the Silver King, 18th. Frank Mayo will present his new play Nordeck, 20th. Mr. Mayo always draws a full house, even with the threadbare Crockett, but the fame of his beautiful and romantic Nordeck having preceded him I think it safe to say the whole house will be sold. Murray and Murphy in Our Irish Visitors are booked for 22d.

Arena: The town is being billed for Van Amburgh's Circus, 22d.

Items: Chang, the Chinese Giant, has been a drawing card for past weeks at Bristol's Museum. Chang is just recovering from an accident in Chicago, by which three ribs and an arm were broken.—The rehearsals for the musical festival under Carl Zerrahn are going on weekly. The programme this season will be very superior.

FITCHBURG.

Opera House (F. A. Currier, manager): April 30, Margaret Mather as Pauline in Lady of Lyons, to one of the best houses of the season. Support fine.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Castle and Sisson's Little Nugget co. opened the week and was greeted by large houses. The audiences were particularly well-pleased with the specialty acts by the Cawthorns, Tillie Chambers and Frankie Jones. The play itself has no dramatic merit. Ada Gray, with an excellent co., filled out the last half of the week with East Lynne. Although the musty play has been presented times innumerable this season, the crowds swarmed into the spacious auditorium until it could hold no more. On Friday evening a noticeable fact was the almost two-thirds attendance of ladies Crossen's Banker's Daughter, 7th, 8th, 9th; Chanfrau in Kit, 11th, 12th, 13th; Tony Denier's Humpty Dumpty, 18th, week; Haverly's Strategists, 25th, week.

Detroit Museum: This cosy vaudeville theatre was well filled all the week, and presented a good bill, including Crawford and McKisson, Nelsoni, Swift and Chase, the Seamans and Walter Phœnix. The house closed its doors Saturday night, and will not reopen this season, according to Manager Ryder's statement, although the owner of the property says the lease does not expire till June 1.

Detroit Opera House (Charles A. Shaw, manager): The memorable event of the season occurred April 29, with Robson and Crane as the attraction and Manager Shaw's benefit as the pecuniary object. The immense audience, composed of the wealth and beauty of Detroit, were not slow to show their appreciation of the fine treats which Mr. Shaw had showered upon them in the past, and to him the animated spectacle was extremely gratifying. The audience was one of the largest and finest in all the sixteen years of the theatre's career. Messrs. Robson and Crane seemed enthused with more than average good feeling, and made themselves particularly interesting throughout the double bill. Messrs. Levins and Davidson, of the Detroit, will take a benefit on the 15th, with Owen Fawcett in Dynamite as the attraction. After this date the theatre will remain closed, and probably forever.

Whitney's Grand Opera House (C. R. Blanchett, manager): Gillette's Private Secretary will again magnetize Detroiters 7th, 8th, 9th. The remainder of the season will be filled out with Theo, 15th, 16th; Tony Pastor, 28th; Haverly's Minstrels, June 1, 2; Milan Opera co., 9th, 10th, 11th.

Squibs: Murphy and Dowd, of the Romany Rye co., joined Only a Woman's Heart co. last week.—John F. Dickson passed through the city this week on his way to Indianapolis.—Lawrence Barrett spends Sunday, 3rd, in Detroit. His manager, Joseph J. Levy, was in the city a couple of days last week.—George Lathrop, in charge of Whitney's Hamilton (Ont.) Opera House, was over on this side for a brief visit last week.—The opening night at the Detroit Opera House, March 29, 1869, brought a $1,475 house. Besides Kate Reignolds as Lady Gay Spanker in London Assurance, the cast included Walter Grisdale, J. B. Fuller, Claude Hamilton and T. W. Johnson in leading parts. The complimentary benefit to Manager Shaw brought very nearly the same amount as the opening night did sixteen years ago.—Manager White is the only manager in the country, we believe, who by reduction in prices, and presenting first-class attractions, has succeeded in closing out the museums of Detroit. He deserves great credit for his indomitable will in keeping faith with his patrons, which fact very clearly accounts for the immense patronage this theatre receives weekly. Charlie is a man of shrewd business tact, and his years of experience in theatrical business has given him the prestige he very surely deserves. He will start for New York early in June, and will make his headquarters at the Broadway Hotel.—Manager White has booked for next season The World, Romany Rye, Nobody's Claim, Owen Fawcett's Big Bonanza, and several other attractions.

LANSING.

Buck's Opera House (M. J. Buck, manager): Wednesday, April 22, Miss Effie Douglass Putnam, of Flint, Mich., appears as Camille, supported by the Rhea Amateur Dramatic Club of that city. From a society view this was the theatrical event of the season. On April 22, 1884, Miss Putnam made her debut in Fanchon, and scored a thorough triumph. Since then she has twice played Camille, and so high had her merits been rated that a great desire was felt here to have her appear in that role. Accordingly, the Governor, several members of the Legislature, and many citizens, united in a request which brought the young artiste to our city. Miss Putnam is a slight, but very beautiful young lady of nineteen, whose accomplishments embrace many departments of both art and letters. She is an intimate friend of Mlle. Rhea, whom she has frequently accompanied in her tours over the country. In some degree, then, a pupil of that great actress, it is not strange that Miss Putnam gives frequent indications of the fact. And yet her Camille is an original and natural piece of work. Indeed it can be said without exaggeration, that had Nature been as prodigal in her gifts of physical strength and endurance as in her bestowment of unmistakable genius, Michigan would, before long, contest with Kentucky the palm of being the home of female dramatic talent. It is doubtful, owing to the cause indicated, whether this most promising young actress will adopt the stage as a profession. We have heard rumors, however, of a prolonged sojourn abroad, from which much is hoped.

CHARLOTTE.

Kellog's Opera House (C. F. and W. H. Marple, managers): Sawyer's Georgia Minstrels appeared April 25 to a slim house. Receipts, $102—poorest of the season. Saturday is a bad one out here. Co. fair. T. W. Keene, 29th. Return engagement of W. J. Scanlan, 27th.

Items: The Boston Comedy co. left this city Thursday last of Chicago. Have an engagement at Grenier's Gardens for an indefinite season.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Harrison and Gourlay, in Skipped by the Light of the Moon, April 30, return engagement, to crowded house.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): Robson and Crane appeared in a very bad play called The Cherubs, before a large audience, April 28. Rhea, 7th.

FLINT.

Music Hall (Thayer and Page, managers): Skipped by the Light of the Moon was presented April 29 by the Harrison-Gourlay co. to one of the largest houses of the season. Lawrence Barrett, 11th.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): Alf Wyman opened a week's engagement, April 27, with Our German Farmer, to a rather light house. Notwithstanding the broad Boston accent of Nettie Carey and the Southern accent of Alf Wyman make sorry work of the Dutch dialect. The piece is put on with so much life and vim that the house was well-pleased. H. J. Milton would pass for a thoroughbred from Cork. Lulu Wilson is a charming little soubrette, but has not eaten enough saurkraut to attempt the Dutch dialect. Tuesday night, The Great Strike; Wednesday, Rip Van Winkle; Thursday, Kathleen Mavourneen—all rendered better than the Farmer.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Sawyer's Colored Minstrels, to good houses, April 27, with a big drop 28th. Greyheaded witticisms and decrepit business were glaringly apparent. In fact, the worst professional minstrel entertainment that has been given in Jackson in several seasons. Baker and Farron, in The Emigrants, 30th. First visit in three years. Great rain; still they had a fair house. Tremendous applause.

Lobby Squibs: Nat Goodwin, the Great American Date Canceller, has dropped Jackson for the third time in three years. If he ever does get here he may find out what the people of this burg think of him.—Baker and Farron close in Schnectady, 9th.—M. W. Tobin starts for New York to-night, 2d. Thomas Keene, 20th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mlle. Aimee, April 27, 28, 28, presented Mam'zelle and Divorçons to good houses. Divorçons is a bright, racy piece, in which Mlle. Aimee appears to much better advantage than in Mam'zelle; also the co. J. O. Barrows, W. A. Whitecar and Newton Chisnall played their several roles in good style. Co. fair. Edwin Thorne presented The Black Flag to very fair houses, 20th, May 1, 2 and matinee. Mr. Thorne gave a fine, manly impersonation of the hero, Harry Glyndon, and met with great favor. Mrs. Edwin Thorne plays the part of Topsy Carroll in a pleasing and attractive style. T. J. Martin, W. H. Thorne, L. R. Willard, Bessie Stevens, Adele Vanderbilt and Harry Woodruff were all excellent in support. Bunch of Keys, 7th, 8th, 9th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week af 27th, Forrest Sisters' Mastodons in specialties and a good olio. Very fair business.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week opened with Thorne, in The Black Flag, which is, when well scened and played, one of the strongest melodramas before the public. Our people seemed a little suspicious of the excellence of the attraction, and the houees were small in numbers and not particularly lavish of applause. Co. was indifferently good, but most of those who felt at all at home upon the boards overacted to a considerable degree. Knowing of the fame of Aimee, I judged she would drew well here, first from curiosity and then from admiration. Such proved to be the fact, and she opened 30th to a large and fashionable audience. I am inclined to think the [illegible] smacks a little of disappointment. Whether [illegible] she is now trading upon the fame gained in [illegible] in attempting English-speaking roles, I cannot [illegible] the fact remains that in Mam'zelle, she has not made a very deep impression. It may be that Divorçons, which will be put on to-night (2d), will change our opinions which are perhaps premature. The Col. Foster of Newton Chisnell was excellent in its make-up and details. Fanny Davenport makes her first appearance here in Fedora 7th.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Nat Goodwin, supported by a good co., presented The Skating Rink to a good house, April 20, and gave good satisfaction. Edwin Thorne's Black Flag, 27th, to a poor house. The play seemed rather tame to most of the audience, and whatever praise is due is awarded Master Harry Woodruff as Ned, L. R. Willard as Lazarus, Louis Barrett as the Guide and the ladies of the cast. Gus Williams, with a fair co., in Captain Mishler, 29th. Mr. Williams won his way to the hearts of all present by his impersonation of that big-hearted Police Captain. Little Camille Campbell shared the honors with the star. Rest of the co. did what little was required of them, and did it well.

WINONA.

Philharmonic Hall (Roberts and Campbell, managers): April 29 Gus Williams' appearance in Captain Mishler to a good house. Every one seemed well pleased. Janauschek, 12th.

Arena: Doris' Circus, 26th; Sells' Brothers, June 6.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Minnie Maddern, in Caprice, April 22 to 25th, to large and delighted audiences. This was Miss Maddern's first appearance here, and the warm reception she received may assure her of a successful engagement next season. The comments of the local press were unusually complimentary. Barlow-Wilson Minstrels, 27th and 28th, to excellent business. "Standing room only" was displayed as early as eight o'clock at each performance.

Kansas City Museum (A. Judah, manager): Week of April 27, the curio department had the following: George Lippert, the three-legged man; Prof. Williams and his educated dog Box; Mme. Martha and Prof. C. N. Steen; three Seymour Sisters, the three fattest persons known to exist in any one family; J. S. Shaw, the long-bearded man, and his wife, Madame Shaw, the smallest woman in the world. In the auditorium was found Jennie Holms, the well-known actress, presenting the laughable comedy, Joshua Whitcomb, with the regular co. in the cast.

Walnut Street Theatre (John S. Raynor, manager): A very attractive bill was presented for week of April 27, concluding with the thrilling drama, The Molly Maguires—Tom Martin in the principal character. [illegible] C. France, 4th, week.

Coliseum (H. D. Clark, manager): A strong variety bill, concluding with Aurora Floyd. Mr. Clark has a very good stock co., and the stage settings are unusually fine.

JOPLIN.

Opera House (H. H. Haven, manager): Prof. Andreas, the magician, with his trained animals and birds, began a week's engagement April 27. Business good and steadily increasing. It is a gift show, and your correspondent had the good fortune to hold the lucky number that drew $15 in cash.

MARSHALL.

Opera House (S. Marshall, manager): Walker's Comedy co. played State's Attorney April 27. John Dillon, as Pilgrim Boggs, kept the audience in a continuous roar. Swop, the Yankee, was presented 28th, concluding with the farce of Felix O'Callaghan. Good audiences greeted the performances.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): The house was sold almost entire for W. J. Scanlan, in The Irish Minstrel, at advanced prices for 4th. Dickson's Sketch Club, 9th. Furman and Co.'s Allied Shows, a twenty-five cent variety snap, under canvas, comes on same date. Rentfrow's Pathfinders play return engagement 14th; Cortena's [illegible] Wild West, 22d, 23d.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): April 24 and 25, Dickson's Sketch Club to light business. Editha's Burglar is a charming little piece and was charmingly acted by Thomas and Smith and Bella Fox. Barlow-Wilson Minstrels to large business, [illegible] especially in upper portions of house. Everybody pleased.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Ristori drew a very large house to see her as Elizabeth, April 30, and was very warmly received. Her co. was rather above the average, Edmund Tearle especially gaining round after round of applause.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Jesse James, the Bandit King, was presented 29th to a large audience. The Boston Theatre co., in Silver King, had a poor house 1st.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Her Atonement opened a three nights and matinee engagement, April 30, to a medium house. Business light. A fine band was the principal feature of the performance. Co. fair. A concert in aid of the Bartholdi statue drew a light house, 4th. Hoop of Gold, 7th, 8th and 9th. Hi Henry's Minstrels come 11th, 12th and 13th; Tony Pastor, 14th; Harrigan's Cordelia's Aspirations, 15th and 16th, and week of 18th Grau's Opera co. with a change of bill every night.

Washburn's Museum: Cool Burgess, Andy Collum, Fayette Welch and their Minstrel co. occupied the boards all last week to light houses. This week Lang's Comedy Comiques opened to a very good house in Scheming. The audience seemed pleased. Next week, Billy Kersands' Minstrels.

Items: The Atonement co. is compelled to rest on its oars this week, owing to the burning of the National Theatre, Washington, where it had a date. Close season in Brooklyn following week.—Last week closed the regular season at the Academy of Music; but Manager Henderson immediately opens a supplementary season at reduced prices. The past season has been a fairly profitable one. It occupied thirty-five weeks, during which time fifty-eight cos. held the boards one hundred and ninety-seven nights. The house was closed ten nights. Two cos. opened here and two closed; one new play was produced (Mixed Pickles), and one death occurred during an engagement (Frank Chanfrau). A total of two hundred and forty-seven performances were given. Mr. Henderson contemplates some improvements, the details of which I have not yet learned.—W. J. Russell is at work here on a comedy which he is confident will make a hit next season.—Mr. Washburn leaves for the West next week, and Robert Nickel will manage the house during his absence.—The manuscript of Salviati, the Silent Man, a play in prologue and four acts, adapted from the French by William Seymour, which had evidently been lost while its custodian was crossing the ferry, was recently fished out of the river by a railroad employé here. It is now in the possession of Walter Smith, a newspaper man of this city. The owner can have it by proving property.—The New York Mirror is quoted as the theatrical advertisement authority in the play of Scheming.

NEWARK.

Park Theatre (Leonard Gray, manager): John T. Raymond came 1st and 2d in For Congress to fine houses. Esmeralda, 7th, 8th and 9th.

Grand Opera House (Leonard Gray, manager): The Hoop of Gold drew good business all last week. The Fun on the Bristol party will occupy the house all this week.

Newark Opera House (Fred. Waldmann, manager): The Bryant, Richmond, Sheehan and Coyne Variety co. are here for the week.

TRENTON.

Taylor Opera House (John Taylor, managur): J. G. Brooke's Uncle Tom's Cabin, April 29, to a packed house. A very fair presentation of the play was given. Storm-Beaten was presented, 1st and 2d, to fair houses. It is a capital melodrama, full of stirring scenes. The scenery was unusually good. The play gave excellent satisfaction. The co. closed here. Sheehan, Coyne, Bryant and Richmond's Comedy co., 11th, week; Gray-Stephens' Saved from the Storm, 18th. week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): George S. Knight's engagement the first four nights of last week was not a brilliant financial success. Over the Garden Wall drew medium to small audiences. Robson and Crane followed Friday and Saturday, Cherubs and Champagne and Oysters being the bill, the former drawing a good house. Somewhat less the next evening. Lillian Lewis, 7th, 8th, 9th.

Court Street Theatre (J. M. Hill, manager): Coup's Equescurriculum finished its two weeks' engagement 2d. Business was large, the exhibition very entertaining.

Adelphi (Joseph Lang, manager): The Adamless Eden co. seemed to have a good many admirers last week. Good-sized audiences for a very small show. Col. J. H. Wood's Electric Congress this week.

Items: Though the season is practically closed at the

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - MAY 9, 1885.

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Zanita, Mgr.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Theatrical License Bill.

Having passed both the Assembly and Senate of this State, the Theatrical License bill now awaits the approval of the Governor. He had not yet, at the hour of these pages going to press, affixed his signature to the document; but there is little reason to doubt, in view of the strong efforts which have been made in favor of the measure by its friends, both theatrical and political, that it will become a law. On Tuesday the committee of managers from this city, accompanied by their advocate, ex-Judge Dittenhoefer, visited the Capital and urged the claims of the bill upon the State Executive. Throughout the progress of the movement the New York managers, led by Mr. Palmer, had worked unremittingly to overcome the opposition it has met with, and it is only just to add that their efforts have been heartily seconded by nearly all the representative members of the profession. The successful passage of the bill in both branches of the Legislature can be ascribed solely to the united and judicious support it has received from the dramatic guild.

It has been asked by many persons how, beyond the removal of the stigma attaching to the present disposition of theatrical license-moneys to the Juvenile Delinquent Society, the profession will benefit by this enactment. Surely the wiping out of a disgraceful and unjust implication should in itself be an accomplishment sufficient for general congratulation among the well-wishers of the stage. But it is likely that the good derived will be far more direct and practical. If the law goes into effect and the license-moneys are paid over annually to the Municipal Board of Apportionment for distribution among such charitable institutions as they see fit, it is almost certain that enough pressure can be brought to bear to procure a large share of the total for the Actors' Fund. If eight or ten thousand dollars can thus be obtained, the splendid work which the Fund is doing will be widely extended. Certainly there is no institution conducted on a more broadly charitable basis, and no one can dispute the justice of its claims to a large apportionment of the tax that is exacted from the profession.

There is a moral attached to the success of this License bill. It is that managers, to achieve anything for the general theatrical welfare, must work together with energy and in harmony. With this example in view, there is hope that an international dramatic copyright law and other urgent legislation may be attained. We hope to see the good work carried on in this and several other directions that we will specify hereafter.

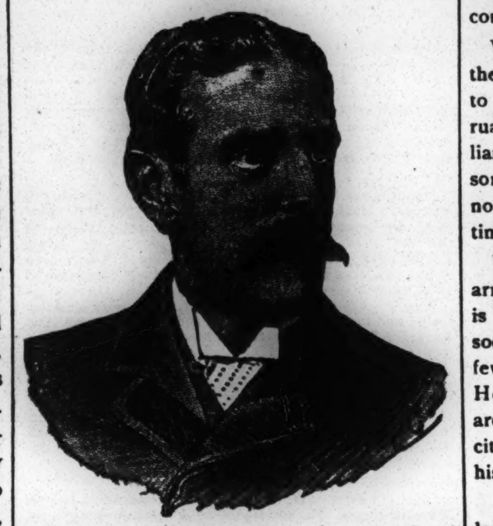
A Novel Scheme.

Manager Aronson, of the Casino, announces that on Thursday afternoon of next week he will perform a miracle. The members of the profession will be present to witness the attempt, and bets with heavy odds against its fulfilment are being laid. In other words, Manager Aronson expects to give a professional matinee of Polly and send his guests away with the universal conviction that they are in a happy frame of mind and have been fairly treated.

The plan the venturesome manager has designed for carrying out this miraculous undertaking involves the disposal of tickets in a manner that can leave no room for dissatisfaction, and he intends to place the boxes at the disposal of the principal representatives of the dramatic art and to distribute seats in accordance with the prominence of the persons that will occupy them. Thus the stars are expected to twinkle in the boxes; the leading men and women will have seats in the front rows, while the exponents of the various other lines of business will be ranged to the rear in keeping with their relative importance.

If this scheme is faithfully carried out the result will certainly be novel, for at most professional matinees it has been noticeable that choristers and supers have lolled in the best places, while the magnates of the craft have had to makeshift with whatever accommodation was left. The experiment may be thought by some to be hazardous, for if it is true that art is a democracy, the communistic gorge of the spear-bearer will rise in wrath when he observes the practical application of aristocratic ideas to the only occasions wheron he has been wont to demonstrate his equality. The scheme is worthy of Manager Aronson's reputation for enterprise, and if he succeeds in gathering a genuinely happy family within the walls of the beautiful Casino, even the Honorable Bob Ingersoll will freely admit that the days of miracles have not passed away.

Personal.



ARONSON.—Above appears the portrait of Edward Aronson—the first that has been seen in a newspaper. Mr. Aronson is an energetic manager, who does a large amount of hard work in a very quiet way. He is exceedingly popular among everybody in and out of the profession, and his friends are numbered by the score. The systematic arrangement of affairs in the executive offices of the Casino is due very largely to Mr. Aronson's administration.

WALLACK.—Arthur Wallack sailed for Europe yesterday.

HAYMAN.—Al. Hayman, the 'Frisco manager, is on his way East.

NYE.—Bill Nye, the *Boomerang* humorist, is not a success as a lecturer.

BELASCO.—David Belasco has gone South to join the Wallack company.

JESSOP.—George H. Jessop, the author, will sail for England in a fortnight.

HESS.—C. D. Hess is in the city to make arrangements for a Summer season in Chicago.

TIFFANY.—Annie Ward Tiffany will remain with The Shadows of a Great City next season.

SHERIDAN.—W. E. Sheridan will play Louis XI. and King Lear at the People's on May 18 for the week.

MCCALL.—Lizzie McCall has recovered from her recent illness. She has not disposed of her services for next season,

HARRISON.—Alice Harrison goes to San Francisco with We, Us & Co. She expects to remain there indefinitely.

HOEY.—Mrs. John Hoey has been paid marked distinction during her visit in London by leading theatrical and society friends.

ST. MAUR.—Harry St. Maur writes that he will remain in London for the present. He has made a hit in The Candidate, at Liverpool.

DARRELL.—Frederic Darrell, Lotta's handsome leading man, will sail for England on Saturday. It is likely that he will return next season.

BROOKS.—Joseph Brooks has been engaged as manager of Albaugh's Theatre, Washington. He also represents Roland Reed and Robson and Crane in booking time.

FREUND.—At the suggestion of Manager McVicker, John C. Freund will play the leading part—that of an old Frenchman—in his play, True Nobility, when it is produced in Chicago.

PLYMPTON.—Eben Plympton was offered the position of leading man at Wallack's for next season before Kyrle Bellew, but declined it. He also received an offer from J. M. Hill to support Margaret Mather.

DE BELLEVILLE.—Frederic de Belleville has returned to town, having closed his season with Estelle Clayton. It is likely that Mr. De Belleville will be offered the position of leading man at the Fourteenth.

MORRIS.—Clara Morris has been requested to give one performance of Camille before closing her present engagement. It is likely that she will do so on Saturday night. Mr. Haworth will, in that case, play Armand for the first time.

SHOOK.—Since the closing of the Union Square season Sheridan Shook has been resting at his Hudson farm.

BELL.—On our first page the picture of Digby Bell is printed. The success of this clever actor and singer in The Black Hussar will augment his reputation as one of our best comic opera comedians.

MATHER.—Margaret Mather will rest in New York City during next Saturday, Sunday and Monday. While this has been her most successful season, it has been accompanied by increased work. Miss Mather's season closes at Athol, Mass., on June 6.

REED.—Roland Reed does not present his new play, Humbug, in New York this season. The terms offered by three managers were not satisfactory. He had no other than a financial object in making a metropolitan engagement, as his time is all filled for next season.

MILN.—George C. Miln closes a long and fairly successful season on May 16. For the next three years he will be under the management of Charles Benton and will be free from business cares. If possible, it is Mr. Miln's intention to give even closer study to his art.

HARTZ.—Reports from Cleveland speak highly of Gus Hartz's management of the Euclid Avenue Opera House during the season now closing. He has given the house the closest attention, and has made it one of the leading theatres of the country. Travelling companies speak highly of its conveniences.

WILLIAMS.—Manager Harry Williams, of the Novelty Theatre, Brooklyn, was married to Edna Courtney on the 21st day of February, 1883. Rumor has connected Mr. Williams and Miss Courtney matrimonially for some time past, but THE MIRROR now announces the fact authoritatively for the first time.

HOWARD.—On Monday Bronson Howard arrived here from London upon a visit. He is resting at the Glenham Hotel, enjoying the society of friends preparatory to spending a few weeks at his old home in Detroit. Mr. Howard is accompanied by his wife, and both are in excellent health. Before he leaves the city the Lotos Club will give a reception in his honor.

MORRIS.—Felix Morris sailed for London last Saturday. He is not discouraged by the failure of Mona. He dramatized the book feeling that it did not contain the materials for a strong play. He claims, however, and with justice, that he did the best he could, and at least presented a workmanlike composition. He intends to persevere until he produces a successful drama.

MAERZ.—Mr. A. Maerz, superintendent of the Buffalo Courier Lithographing Company, is at the Morton House, where he will remain two weeks. He has taken a good many orders already, but he says he is exercising more discretion in accepting them than formerly. Mr. Maerz thinks from the briskness in the commercial department of his business that next season will usher in a general theatrical boom.

Shrinkage in Printing.

Signs of economy are seen on the walls. Circus printing for the drama is on the wane. The reign of the gaudy is nearing its close; and the printers and lithographers are prepared, willy nilly, for a deep shrinkage in orders. A bad season is drawing to a close, and the worst sufferers are debating on the uncertainty of the next. During the last few seasons a certain class of managers took delight in boasting of the magnificence and cost of their printing, making the latter a prominent display in their announcements. Some of the stars whom they thus advertised are now doing the dime museums, or at least playing at ten-cent prices. Now, museum and other cheap companies depend more upon prices than upon printing. So it comes to pass that there is a shrinkage in orders for printing; for at least one-third of the companies now on the road are of the ten-cent order.

But this economy is not confined to the low-price companies, where perforce it must reign. Some of the managers of the greater attractions, under pretense of rebuking the sin of glaring colors on the dead-walls, have worked a quiet boom in the interest of modest printing. Still, economy is at the bottom of it all. Economy, in fact, is the order of the day, and the gaudy printer is among the first to suffer.

It is not to be regretted that circus printing for the drama is on the decline. More legitimate methods of advertising will be the gainer. The newspaper will regain lost ground; for that eye of the million is, after all, the best means of reaching the people. This economy in gaudy show-bills is but a coming to their senses on the part of managers who for a season or two had their pates addled by the glare of colors. Let the merry minstrels and the circus ornament the provincial towns in carmine hue; but let modest colors prevail in the drama.

Popular Italian Opera.

"The Milan Opera company was reorganized during the month of March," said Manager Henry Wolfsohn to a MIRROR reporter yesterday. "Of the original company, the chorus, orchestra, Signor Bologna, basso, and Signor Logheder were kept. The new members thus far are: Mlle. Romeldi, Mlle. Emilia Binic, Miss Morse, Signori Vanzani, Montegriffo and Serrano. The tour commenced in Richmond, April 13, and both the artistic as well as the financial success has been phenomenal. In Lynchburg, Danville, Columbia, Augusta, Charleston and Savannah they often played to standing-room only. The artistic success, however, is even greater; the public and press have declared it the best opera company which has visited the South for many years. We will open the season at the Highland House, Cincinnati, and great preparations are made for it there. Our repertoire consists now of Trovatore, Faust, Lucia, Martha, Norma. Later we will very likely add Aida and Carmen. We have so many offers now from managers all over the country, that we concluded to keep the company on the road next season. For our Fall and Winter campaign we intend to strengthen it materially. This will be the only Italian opera company travelling in this country next season."

Letters to the Editor.

ANOTHER QUESTION OF TITLE.

SELMA, Ala., April 28, 1885.

Editor New York Mirror:

DEAR SIR:—My attention has been called to an Eastern claimant to the title of Daisy. I wish it known that I am the sole owner of said title, having duly copyrighted a comedy-drama entitled Daisy; or, The Doctor's Wife, on Jan. 8, 1883.

By giving the above space you will confer a favor on yours respectfully, LEN. M. SHERWOOD.

WHY HE LEFT SIBERIA.

NEW YORK, May 2, 1885.

Editor New York Mirror:

DEAR SIR:—In justice to myself I would herewith state that the cause of my leaving the Siberia company, with which I have been connected for the past two seasons, was a severe attack of pleurisy.

I was sufficiently well to resume my duties at the Grand Opera House this week, when an encounter with the manager of the company on Saturday last put an end to any further transactions with him. In publishing this letter you will greatly oblige

Your obediant servant,
C. F. MONTAINE.

MISS DAUVRAY'S CRITICS.

BROOKLYN, April 30, 1885.

Editor New York Mirror:

It was with much satisfaction that I read the just criticism of Helene Dauvray in to-day's MIRROR. The prejudice and petty spite shown in some of Tuesdays papers was very small. Such a paper as THE MIRROR can be relied upon and its criticisms are evidently written by men of brains and those who prefer the truth to a bank-note

Miss Dauvray's Tyrolean dance and her pretty *chansonette* were spoken of as though she were some fourth-rate clog-dancer. Not one word of just criticism was given, and I am very glad one paper has been honorable enough to come forth with the truth. Although an outsider, the spite was entirely too glaring and too mean to be overlooked, and I for one thank you for Miss Dauvray. I was present upon her opening night, and knew just how little she deserved the remarks made.

Pardon an outsider, please, and one who may have no right to interfere; but I admire justice, and this lady did not get it until you came forward, and for this I wish to thank you. A LADY.

A BIT OF HISTORY.

BOSTON, Mass., April 25, 1885.

Editor New York Mirror:

MY DEAR SIR:—I see that Mr. Marc Klaw is to produce a new play called The Old Kentucky Home by a journalist named Price. Now I do not own the copyright of the piece, but I have seen the statement made that Miss Ellsler will "create" the leading character of Daisy, and the further statement that the first appearance of Miss Ellsler in the part would be the occasion of the first representation of the play.

I do not know whether Mr. Klaw made these statements or not, but I do know that up to the present time I have seen no contradiction of them. Mr. Klaw undoubtedly knows best, but from all I have read concerning the play I imagine that it is the same as that produced at Macauley's Theatre in Louisville, Ky., on the night of September 5, 1878. I have in the midst of moving misplaced my copy of the programme, but as near as I remember the play was then called The Old Man's Darling and was described on the bills as being "a new comedy by Mr. W. T. Price, the dramatic critic of the *Courier-Journal*." At the time of this original presentation the play was heartily applauded and I considered it a success and have since looked vainly for its representation.

Yours respectfully,
FRANK H. DROWN,
Historian Ex-Officio.

STAFF OFFICERS.

NEW YORK, May 4, 1885.

Editor New York Mirror:

DEAR SIR:—You have no doubt often read the old story of a staff officer during the war, clad in a gorgeous uniform, with gold lace and glistening trappings ordering dinner for the General commanding the army, and of the great preparations made by the lady of the house for the reception and entertainment of her distinguished guest, then the subsequent arrival of the General, alone, dirty, wearing no sword, no gold lace, nothing to indicate his rank, seating himself at the table, and the horror of the hostess at the assumption.

Yes, you have read it, and have you not met such staff officers since? I do sometimes. I occasionally meet one disguised as agent, manager, ticket-taker, &c., for travelling stars and combinations. If they deign to notice you or even speak, why you can call yourself highly honored, and the less salary they receive the more frigid their demeanor. They say God made the earth. Perhaps he did, but he must have become financially embarrassed and sold it, for I am sure I have very lately met the owner.

Now, to speak soberly, cannot a man be a manager, or an agent, or no matter what his position may be professionally and be a gentleman, too? Will it detract from his dignity to be polite and obliging? Certainly not. On the contrary, a kind word and obliging manners will make friends. These everybody wants, for sometimes they come very handy. On the other hand these officials who are now riding an elevated horse are looked upon with pity and treated with contempt. There is one consolation, and that is that they will not always ride so high; they will some day, sooner or later, come down to the level of other folks; but until then we will be permitted to stand off at a respectful distance with a piece of blackened glass and view the brilliant, meteoric ticket-takers as they come and go. No dates to give; hence the henceness. A. F.

A CHARGE OF PLAGIARY DENIED.

No. 6 HENDERSON PLACE,
NEW YORK, May 4, 1885.

Editor New York Mirror:

SIR:—I ask you to note the attached clipping from the Chicago *Evening Mail* of April 30:

"Nordeck, which was produced here a year ago by Frank Mayo, was claimed by him as an original play. He would not admit that it was an adaptation even, though the fact was patent. Now it appears that a piece which is Nordeck's counterpart was played in 1882 at Jamestown, N.Y., and was an adaptation from the same novel—'Venita.'"

This is a repetition of a similar charge made in Chicago last year, on the occasion of the initial production of Nordeck, by the Chicago *Daily News*. It was and is without any foundation, and was promptly denied by Mr. Mayo. Its repetition now, on the eve of the production of Nordeck at the Union Square Theatre, forces me to the belief that it is not an honest mistake, but a malicious attack.

Here are the facts as to Nordeck:

It is founded on Werner's novel of "Venita," which has never been sought to be concealed.

It is the original work of Frank Mayo and myself. The plot is original, the characterization is original, and the dialogue is original with the exception of about fifty lines which we have taken from the novel. The suggestion of the play and those fifty lines is the extent of our obligations to Werner.

The piece produced at Jamestown, N. Y., in 1882, was a dramatization of the novel "Venita," by Mr. Bruce Whitney, of Detroit, who did not claim any other character for his work than that of an adaptation. Mr. Whitney has since seen Nordeck, and frankly states there is not the slightest similarity in it to his piece. Nordeck was written and copyrighted six months before the production of Mr. Whitney's play. Neither Mr. Mayo nor I have ever seen or heard the latter.

In conclusion, I repeat an offer made by Mr. Mayo in Chicago to forfeit $10,000 to anyone who can prove our assertions to be false. I renew that offer. I pledge Mr. Mayo and myself jointly to its fulfillment. It is enough to tempt even a Chicago journalist to go to the trouble of earning it, if he can prove us to be the rascals that he asserts we are.

Respectfully yours,
JOHN G. WILSON.

The Usher.

Mend him who can! The ladies call him, sweet.
In Ushering
—LOVE'S LABOR'S LOST.

Among the pleasant developments of the week is the statement that Colonel McCaull and his adaptive librettist have fallen out. It is not that I have any personal ill-will to the writer in question, but I should like to see the work of adapting foreign books to the uses of the American stage given into the hands of men who will not taint everything they handle with inanity and slang. By all means let us have burlesque, but give it to us "straight." We do not enjoy it when grafted upon what should be opera comique, pure and simple. If the relations between McCaull and his late librettist only continue to be strained, it is possible that we may be treated before long to foreign operas with adequate dialogue and verse.

* * *

Colonel McCaull appeared to be very happy on Monday night, and well he might, for the success of The Black Hussar was, beyond dispute, emphatic. Friends gathered around the portly impressario between the acts and fairly overwhelmed him with their congratulations.

"You've downed the Casino!" exclaimed one enthusiastic gentleman.

"No, I haven't," answered the Colonel. "There's room and to spar efor us all."

I, who opposed McCaull in his late controversy with the Aronsons because I knew him to be in the wrong, was glad to hear this speech of his. What he said is true, and in his new venture I wish him every success that can be achieved by a clever and enterprising manager.

* * *

Edward Harrigan has sold his home in Perry street for a nominal sum to Dave Braham, who in turn transferred it to Mrs. Harrigan. From this bit of hocus-pocus it would seem that the author and manager is preparing for possible emergencies. The sale was recorded on Tuesday.

* * *

Helene Dauvray is a plucky as well as clever woman. She has stood her losses with a bold front, and she is philosophic enough withal to see the moral attaching to her experiment. Manager Rickaby will go abroad with her and procure a play which will display her to better advantage than Mona. Nearly $10,000 will have been sunk on the venture at the Star when Miss Dauvray's season finishes on Saturday night. Nearly $5,000 was invested in scenery, dresses and appointments before the first performance took place. As indicating the prodigal fashion in which the play was mounted, I may mention that three drawing-room lamps used in the third act of Mona involved an outlay of $300, while rugs and curtains exposed in the same set cost $1,500 in cold cash.

* * *

Sympathy has been with Joaquin Miller throughout his litigation with McKee Rankin over the proprietorship of '49. The news of his victory has consequently been received with general satisfaction by theatrical people. I like Miller and I like Rankin, but I must say that I am thoroughly pleased, as a lover of justice and fair play, with the Court's decision.

* * *

Fred Bryton believes that there is a splendid opportunity here for the manager who will conduct a first-class melodramatic theatre with a strong company and at prices within the grasp of the middle class. He thinks that a revival of powerful plays which thrilled our daddies, altered to suit the demands of the play-goers of to-day, would meet with popular appreciation. There is a dearth of new plays; there is an abundance of old ones; there are clever men like Cazauran who could re-write them. "A word to the wise," Mr. Bryton believes, should suffice to recommend the possibilities of establishing another Old Bowery. If he had the capital himself, he says, he would not be so generous with this suggestion.

* * *

The following extract from a letter I have received from Charles Hoyt explains itself: "I see it announced in various dramatic papers that some party in St. Louis claims that he adapted A Bunch of Keys from the German, and that I got my idea from him. Another party rises up to remark that he wrote A Parlor Match and I got it from him. In fact there seems to be a willingness displayed all round by persons I never before heard of to shoulder the responsibility of writing my plays. Now, the truth is, A Bunch of Keys was suggested by the actual experience of a man in attempting to run a hotel at Charlestown, N. H. The characters were drawn from life, some of the incidents actually occurred, and the play originated in an evening's conversation in which I was telling Willie Edouin, his wife, Frank Sanger and Dexter Smith of the adventures of the landlord at the Charlestown hotel, and Mr. Edouin said he'd like to play the landlord, as he was a funny character. The essentially un-American and thoroughly German character of the hotel scenes and incidents may, perhaps, lead people to suspect that; after all, I did get the play from the German, but I didn't. P. S.—I haven't heard yet who wrote A Rag Baby and A Tin Soldier.

The Actors' Fund.

A. M. Palmer arrived from Albany yesterday. He felt confident that the Governor would sign the Theatrical License bill.

Since last June $1,154 have been paid in members' dues to the Fund. This is since the last annual meeting. There are quite a number of delinquents. They are requested by Assistant Secretary Baker to pay up before the next annual meeting, June 2, and are reminded that they cannot vote unless they do so.

There are now two hundred lady members enrolled on the books of the Fund.

The Actors' Fund does not pay debts contracted without its knowledge. Sick people, or those representing them, frequently fall into the error of employing physicians, and later applying to the Fund for aid. The Fund has a regularly employed and skilful physician, who is very attentive to patients. Bills of outside physicians are not recognized.

John De Bonay was found very ill in a room in University place. He was unattended and without food. In two hours Mr. Baker had him comfortably in bed at St. Vincent's Hospital.

The Sisters at St. Vincent's speak highly of the numerous patients that have been sent them by the Fund. They have very little trouble with them.

Over $280 were expended last week for funerals and relief.

Clihton Hall, T. J. Herndon, Harry Hawood F. C. Huebner, Jacob Hoffman, John W. Hall, William Davidge, Sr., Fred. Julian and William Cullington were enrolled in membership this week.

A New Opera Company.

Alfred Thompson has finished the libretto of a new opera which he has written for Edward Solomon's music. The latter is now engaged upon the work, and it is expected that it will be produced in September. Speaking of the work to a MIRROR reporter yesterday, Mr. Thompson said:

"I hope it will be done at the Casino; that is the intention. In looking about for a subject, I determined to make it an American opera, and decided that this could only be done as a story localized fantastically. I don't know whether or not you have read a book called 'The Stories of Count d'Hoffman;' but they are well known in Europe, and several of them have been utilized by Offenbach and other composers. I have selected one in which an inventor of toys has made a beautiful doll with glass eyes. A young man of the neighbourhood falls in love with it, and finding the unreality of the figure, flings himself in despair from a great height and is killed. The doll is only able to say, 'yes,' 'papa,' 'mamma,' and so forth. Of course I have altered the idea and made it the daughter of the inventor, who is a very solid and substantial girl. It gives me plenty of scope for comicality. The inventor's workshop will, I trust, be a feature, in which costumes, broad fun and beauty will find room for display."

Kruger's Dreams.

During the present week the Sparks company is resting, and Jacques Kruger, who has headed it for the past season as star, is in town, busy with arrangements for next season. Meeting a MIRROR reporter on Broadway yesterday, he said:

"We had several one-night stands, so we considered it better to close for a week. Our regular season ends at the Boston Bijou during the first week in June. Contrary to the rule of most companies this season, we have made money with Dreams, and it would stand another season easily; but I am now negotiating for another comedy, which will afford myself and a good company scope for our eccentricities, as they are called."

"Will you remain under Mr. Sanger's management?"

"Certainly. Everything has been satisfactory, and is likely to continue so."

The Mount Morris Theatre.

John W. Hamilton has given up the Mount Morris Theatre in disgust. For a long time he has been in dispute with the owners of the house, the Third Avenue Street Railway Company. It did not bear a savory reputation when he took hold of it, a few seasons ago. Mr. Hamilton built it up by hard work, and during the last two seasons, at least, he has presented his patrons with the very best attractions in the "combination" market. But the greedy corporation began to harass him in the hour of success, and the result is Mr. Hamilton's retirement, although, it is understood, the lease had three years longer to run.

To a MIRROR reporter, Mr. Hamilton said, on Saturday:

"I abandon the place to-night. When I took possession it had a bad name. This I wiped out, but I couldn't clean out the odor from the railroad stables immediately underneath the auditorium—that would have been an Augean task. It was proposed to increase both the rent and the insurance—the latter on the plea of the combustibles in the stables!"

"I hear," interjected the reporter, "that the corporation intends to rebuild the house."

"I hear the same. It will need to do so with the opposition in prospect. But I've had enough of it."

If all plans are carried out, Harlem will have two, possibly three, theatres next season. The best management or the longest purse will be put to the test; for it is a question whether Harlem, even with its rapid growth, can support more than one legitimate place of amusement. The Mount Morris has paved the way, and now capitalists are picking out eligible sites.

M. B. Curtis' Sudden Closing.

On Sunday the Sam'l of Posen company returned to town, having closed season on Saturday night rather unexpectedly, as it had been the intention to make a Pacific Coast trip. A MIRROR reporter called upon the comedian yesterday at the Clarendon Hotel, where he was found breakfasting.

"How did you come to close so suddenly?" asked the reporter.

"Well," replied Mr. Curtis, with a smile, "although I don't look very ill, I have been ailing for some time, and I concluded that my best course would be to close. I have worked without a rest since August 16, and during the past six years have only taken one satisfactory vacation, which was when I made my European trip. I am debating whether it is better to make my intended journey to California or run over to Europe for my health. I shall decide before another week."

"Have you lost money this season?"

"No; I have made a nice profit all along, even through Lent. After that I had a streak of bad business. I will begin the next regular season in Denver on August 10."

"It is rumored that you will play on certainties only next season."

"No; I shall play on the usual terms. But I will have nothing whatever to do with managing the company. In regard to my treatment of actors and actresses, I have been misrepresented and maligned."

"What of the threatened suits against you?"

"All smoke, my boy. I am here on the ground to meet any charges, and fear nothing."

Good-bye, Mulligan.

The dissolution of the firm of Harrigan and Hart breaks up an institution that had been in existence for about a decade. It was an institution peculiar to the Metropolis. American-Irish comedy, negro minstrelsy and Dutch specialty work were welded together, and from this, through the brainwork of Mr. Harrigan and his father-in-law, Mr. Braham, was evolved the famous Theatre Comique, or Mulligan, series. What was known in the variety business as "teams" were absorbed to make up the stock company. Thus many of these "teams" lost their distinction in the casts that made up the plays of the Comique. They were lost in individuality, but many of them became excellent delineators of metropolitan low-life, Irish, German and negro, and were thus in a measure compensated.

Harrigan and Hart themselves were a "team," deep in the chrysalis, in their early career. From mere burnt-cork they became sketch-artists, so-called. They had their ups and downs—especially the downs—before a lucky star rose above their heads. That star remained fixed for years. The *clientele* of the Comique belonged to no particular class; all classes contributed more or less. The peculiar comedy presented had its attraction for all. Low life in the Metropolis was converted into comedy and flavored with melody, and it was a most palatable dish. The music of the Comique found its way to the hand-organ; but before it reached that humble instrument it had not been scorned by dignified orchestras. It found a place in concert and between the acts in leading theatres,

The burning of the pretty little Theatre Comique marked a turning-point in the fortunes of Harrigan and Hart. The house was in the right spot—a Mecca for their best patrons. One fire and two moves did the business. The first move was too far up town; the second took them too far West. A central location on one of the arteries they were unable to secure. But for the destruction of the little bandbox on Broadway it is probable that the firm of Harrigan and Hart would have existed for many seasons to come.

Since the fact of the dissolution was first made known, neither partner has given any satisfactory explanation to the public. It was not intended that the public should hear of it until the present week had closed, but it leaked out through the loquacity of a member of the company. When Edward Harrigan was approached by a MIRROR reporter on the subject he said:

"I have nothing to say except that Mr. Hart and myself have agreed to separate, and that we are the best of friends."

Tony Hart replied in a similar way. So the reporter betook himself to friends of both who were privy to the affair. None of them would state the facts, but in substance the reporter learned that Mr. Hart had for some time been dissatisfied with the business, and, moreover, thought that there were too many of the Harrigan family employed at the theatre. He did not blame his partner, however, but thought that he allowed himself to be influenced too much by his family. The separating partners are said to be well-to-do financially.

It is now mooted that Mr. Hart and Johnny Wild will join hands and take out a musical comedy.

M. W. Hanley went to Philadelphia on Monday to arrange for the engagement of the present company, minus Hart. With the same end in view, he will visit all the cities in which Harrigan and Hart were booked.

Haverly's Plans for the Future.

In a Western city, recently, a MIRROR man had a conversation with J. H. Haverly over his plans for the coming season. He said that he had decided to erect a new theatre in Chicago.

"Why not buy back your old theatre there?" asked the reporter.

"Even if it were possible," said Mr. Haverly, "the house is not on the spot where I want it. My site is selected, and everything is arranged except two entrances that I am negotiating for. I do not care to mention it until I have purchased all rights; but when the announcement is made Chicago will open its eyes. My intention is to make the seating capacity 4,000. There will be a cafe and arcade attachment."

"What of your present minstrel venture?"

"My troupe will go to San Francisco for a long season. I shall keep a company on the road and have a stationary company in Chicago made up of the best people. There is a probability that I will be interested in a circus next season. I have become conservative; that is to say, I consider offers of new ventures with deliberation."

"Will you stay with your 40—count 'em—40."

"Yes, indeed, I will. I'm one of 'em."

Continued the Colonel, musingly: "I am both glad and sorry that I had so many friends a few years ago. I wasted their money and mine; but mine went first."

It has since transpired that Mr. Haverly is after the old Chamber of Commerce building in Chicago as a site for a theatre.

The Latest.

Evidently the profession is interested to some extent in the scheme of the National Press Intelligence Company to introduce here what Harold Frederic, the New York *Times'* correspondent in London, calls "the glorious company of Henry Romeike." The American Company was recently organized here by William F. G. Shanks, of the *Tribune*, and Edward C. Hancock, formerly of the *World* and *Dial*. They are associated with Hon. Algernon S. Sullivan, General Frank J. Herron and others known to theatrical men and women; have the endorsement of Augustin Daly, A. M. Palmer and others; and among others in management and on the stage who are subscribers, we notice the names of Edmund C. Stanton, President of the Opera House Company; Rudolph Aronson, R. M. Field, Boston Museum; R. M. Hooley, of Chicago; Charles Pope, of St. Louis; Sheridan Shook, Wesley Sisson, C. W. Durant, Jr., Louis Aldrich, who is enthusiastic in his endorsement; W. J. Florence, J. B. Mason, Daniel Bandmann, George C. Miln and others. The scheme is evidently interesting also to persons prominent in other professions, such as Cyrus W. Field, Thomas A. Edison, John Hoey, of Adams Express; W. C. Whitney, Secretary of the Navy; Dr. W. A. Hammond, John Jay, Levi P. Morton, Minister to France; Manton Marble, Mayors Low and Grace, Mrs. James Brown Potter, the Amateur Society actress, judges by the score, artists by the dozen, and authors innumerable being subscribers. The big railroad, express and insurance corporations also subscribe to the service.

"What is this service of your National Press Intelligence Company?" was asked of Mr. Shanks at the rooms which he has fitted up at No. 1127 Broadway, opposite Delmonico's, as offices and a place of resort for subscribers living in the city or visiting it.

"Simply the reading of the current papers published in the English, French and German languages for subscribers who have not the time or the facilities for doing the work for themselves."

"Do you find many vain persons who want it?"

"Out of several hundred subscribers," he answered, "we have found only one vain man, and his purpose is slowly to establish his relationship to a great man long dead. Not one other subscriber but is actuated by interests with which vanity has nothing to do whatever; it is all business."

"Illustrate your idea," was suggested.

"Artists seldom see all the criticisms of their paintings," he replied, "Many don't want to, but every one of them desires us to send them advertisements of all art exhibitions to come off. They are a practical lot, those poetical painters. A successful author is never allowed by his publisher to know all that is favorable which is said of him; it might not only make him vain, but would increase his ideas of the percentage of copyright due for successful books. There are two similar interests developed in the theatrical line. Managers do not let their more successful actors and actresses see all that is said in praise of them, lest they might be more exacting in terms next season. With the clippings which this company will furnish professionals who are its subscribers they can go to a manager and demonstrate their popularity in every part of the country. It would cost them ten times as much as we charge to collect all that is said of them, and then they would not be certain of having gotten all the notices printed. On the other hand this system enables managers to know what is thought of actors and actresses, new and old ones, and about new plays, their plots, peculiarities and their success or failure. Do you see?"

New Lyceum Affairs.

On last Saturday morning the creditors of the New Lyceum Theatre met at the Astor House for the purpose of discussing the financial matters of their common debtor. There were present about thirty gentlemen, prominent among whom were: W. H. Skerritt, of the Reedy Elevator Company, which supplies the hoisting-power for the orchestral pavilion; J. Hutchison, of the Edison Light Company; W. P. Mitchell, representing Louis C. Tiffany & Co.; J. J. Reid, of the Dunbar Box and Lumber Company, and Mr. Riley, the builder. After thoroughly discussing the assets and liabilities of the theatre, a detailed statement of which was presented to them, the creditors appointed a committee of five, consisting of the gentlemen named above, to visit the theatre this week and make themselves acquainted with its affairs. The liabilities of the theatre are $90,000, of which there is owing to Louis Tiffany & Co. fully $50,000. The assets are but $5,000.

In speaking of the subject to Wesley Sisson, a day or two since, a representative of THE MIRROR mentioned the rumor that has found a number of believers, to the effect that the stockholders were dissatisfied with the management of the theatre on the ground [illegible] extravagant.

"This is the first time I have heard of [illegible]," said Mr. Sisson, "and I can assure you [illegible] not true. There has never come to my ear any complaint, and I have never known of any being made. In fact there is no extravagance here to speak about. Our expenses are very heavy, of course, as we have a number of people drawing on us who are not earning salary; but that is all. Outside of this, the theatre is run as economically as possible. The committee were here on Monday and went through all the books and accounts, after which they adjourned until Thursday. The creditors are, I believe, perfectly willing to hold off for a while. No special proposition was made to them by the theatre, except a general request that they be given time. The meeting would not have been held at all had not the lien of $42,000 been placed on the theatre by Tiffany and Co., upon which the trustees of the corporation thought that all of the creditors should be apprised of the fact."

"Have you decided on any play to follow Dakolar?"

"No; there is no play in rehearsal, and the probability is that the regular season will close at the end of next week. That would be following out the original intention, for it was contemplated to run Dakolar only for the six weeks for which the members of the company signed. It would not be good policy to produce a new play now, nor would it pay. We will most likely close the theatre and put everything in proper shape for our next season, which will probably begin in the middle of September. The plans regarding plays and actors for next season are still in embryo, though we are at present negotiating with several people."

"Then the theatre will not be opened for a supplementary Summer season?"

"I think not. Summer seasons seldom pay. If there comes unusually hot weather or unusually hard times the best theatre and the best attraction in the world wouldn't pay."

The Theatrical License Bill.

On Tuesday afternoon a committee of managers appointed by the Actors' Fund, consisting of Messrs. A. M. Palmer, Harry Miner and M. H. Mallory, accompanied by their legal representative in the matter, ex-Judge A. J. Dittenhoefer, took a trip to Albany for the purpose of arguing before Governor Hill in reference to the Theatrical License bill which has passed both the Assembly and Senate and now only awaits the gubernatorial signature to become a law. They returned to the city well pleased with their success, although the Governor will probably give the matter two or three days deliberation before coming to a decision.

A. M. Palmer was seen at the Madison Square Theatre by a MIRROR reporter yesterday morning: "We had an audience of fully an hour and a half with the Governor," he said, "and both ex-Judge Dittenhoefer and myself spoke on our side of the question, while Messrs. Robinson and Agnew argued for the Society for the Reformation of Juvenile Delinquents. What the arguments were you already know. We carried up with us and presented to the Governor, through General Barnum, letters from Edwin Booth, Joseph Jefferson, Lawrence Barrett, W. J. Florence, George Fawcett Rowe and John T. Raymond of the theatrical profession; besides a number from the Hon. Charles T. Donohue, Hon. George C. Barrett, Hon. Hiram Barney, Hon. Hubert O. Thompson and others. We also presented a petition in the following form, signed by over 300 members of the profession, including Lester Wallack, John Gilbert, Clara Morris, Rose Coghlan, Frederic Robinson, Thomas Whiffen and W. J. Lemoyne:

To His Excellency, Honorable David B. Hill,
Governor of the State of New York:

The undersigned, members of the dramatic profession, respectfully request your Excellency to give your approval to the Theatrical License bill, which has recently passed both Houses of the Legislature, and is now in your hands.

We regard the existing law as a stigma upon the dramatic profession, which ought long since to have been removed.

We shall feel under special obligations to your Excellency if you will confirm the action of the Legislature in removing it.

"Thera was a delegation of between fifteen and twenty gentlemen belonging to the Board of Managers of the Society present, and at the conclusion of the audience with the Governor they expressed themselves as convinced of the justice of our claims, and stated that if they had understood the matter as fully beforehand as they did at the close of the argument, they would never had made the opposition they did to the passage of the bill. The relations between the gentlemen representing the two different interests were most pleasant throughout, and the impression left on the minds of the committee after the audience was most favorable indeed to the success of their mission. We showed conclusively how the license was more in the nature of a punitive assessment than a tax, and that the legislators of the day in which it was made a law must have looked upon theatricals as a profession which made criminals, and should therefore aid in reforming them. They saw, too, by our petitions and our letters, that the entire profession was in earnest in this matter, and it is our sanguine belief that the Governor will sign the bill. He has yet several days in which to do it.

"With us, while we were presenting our arguments to the Governor, were a number of the members of both branches of the Legislature who were interested in the passage of the bill. Among them were General Barnum, of the House; Denis McCarthy, of the Senate; Colonel M. T. Murphy and many others who crowded into the Governor's room to listen to the speeches. To all of these gentlemen we are under the most lasting obligations for the kindly interest they have taken in the matter."

The following actors and managers, among others, were present at the unveiling of the Poe Monument: Frederic de Belleville, Ezra Kendall, A. S. Lipman, Gustave Amberg, H. A. D'Arcy, Maurice Strafford, Doré Davidson, Charles Dungan, Leon J. Vincent, Herbert Kelcey, Charles Coote, M. A. Kennedy, Eben Plympton, John A. Mackay, [illegible]let, Alfred Thompson and Charles [illegible]. Few ladies of the profession were [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Academy of Music and the Court Street Theatre, quite a number of attractions are coming to both houses. At the Academy Haverly's Minstrels, Tony Pastor, Effie Ellsler and Augustin Daly's co. are underlined for May. At the other house Maggie Mitchell and Margaret Mather will soon be seen.

ALBANY.

Leland Opera House (William Austin, manager): The Summer season, under the management of William Austin, of Boston, was very auspiciously opened April 27 by the Dora Wiley Comic Opera co. It was to be expected that popular prices would fill the house for the first night, but the enormous business of the week must be attributed to the excellence of the co. La Mascotte was given nine performances, but the vivacity and *naivete* of Miss Wiley and the inimitable humor of Richard Golden gave a new charm to the old opera. The co. has been organized only three weeks, but the chorus sings with precision and drills well, and the costuming is very rich throughout. There were a number of clever people in the cast, the following winning most favor: James Gilbert, Edith Jeunesse and Murtha Porteous. The co. remains at the house for week of 4th, producing Olivette and Estrella.

Museum (Jacobs and Proctor, managers): That the rival house might not start off with any advantages, the managers secured the Wilbur Opera co. for the week of 27th. As a consequence they had as large audiences as they could accommodate, and "honors are easy." Two performances were given every day, and the following operas were sung: Girofle-Girofla, Little Duke, Mascotte, Olivette and Estrella. The prima donna, Susie Kirwin, was at once received as a favorite, and Georgia Knowlton, J. E. Brand and J. E. Conly were given a hearty reception. The co. is weakest in the comedy element, Mr. Chapman being little better than a buffoon, playing entirely to the galleries. The week of 4th will be filled out with Zozo, the Magic Queen.

Items: Last week was the most exciting one in the amusement line that Albany has seen in years. Our two places of amusement were run at panic prices, and comic opera was the attraction at each. The managements are very friendly, but each made every effort to come out ahead. Souvenir programmes were distributed at every performance, press agents were phenomenally active, and advertisements were increased. The result was that fully thirty thousand people bought tickets during the week, and the joke is that each house stands precisely where it did at first, neither having won an advantage in a single particular. The local papers helped along the fun by giving each attraction notices of equal length and strength, and by interviewing each of the prima donnas.—Mr. Austin has secured James E. Wilson, an actor of ability, as his business manager. Mr. Wilson has already made many friends by his tact and courtesy.—The decadence of the roller-skating craze in this city is marked by the closing of the Hudson Avenue Rink. This was a popular resort at first, but the patronage fell off greatly toward the last.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): That the English Lady Claire Scott is a painstaking, talented actress no one who attended her impersonations last week will doubt, and that her co., with its possible exception of S. K. Coburn and R. A. Dumary, is the worst seen here this season, will also be agreed with. Her Galatea and Leah are excellent, and in the opposite her Lucretia Borgia and Rudiga are bad. Business was only fair. For the current week Robert McWade will appear in Rip Van Winkle, and following, 11th, the Wilbur Opera co. in favorite operas, and 18th, the spectacle Zozo.

Music Hall: The concert given by Doring's Band, the crack musical organization of this region, April 30, was a grand success. The solos by George F. Doring, a favorite cornetist; E. Thornton, the clarionet performer, and D. M. Wilkinson, flutist, were repeatedly encored, while George Holcombe, the double-bass performer, received an ovation. Assisted by the Temple Quartette and Mrs. F. M. Whitney, of Boston. A concert is to be given by Professor J. E. Haner, of New York, formerly of Troy, and a brilliant coterie of artists, 21st.

Apollo Theatre (G. C. Phillips, manager): Harry Clarke's Wrinkles, with Annetta Zelna, attracted large attendance past week. A variety olio has been prepared for present week.

Items: A funny occurrence, and which if the performance had been more pretentious would have been serious, occurred during the performance of The Woman in Red by the Claire Scott co. The action of this play is in 1700, and that fact is made known from the stage, and yet a quartette in the last act surprised the audience, if not Miss Scott, by singing "When Jack Comes Home Again."

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Mlle. Rhea appeared to fine audiences April 29 and 30, and fully sustained her well-won reputation. She appeared to excellent advantage as Hortense, in the American Countess. The support was highly praiseworthy. The costumes were rich, and every attention given to detail.

Academy of Music (Jacobs and Proctor, managers): The Strategists, as presented by the Morton and Bell co., drew large houses last week. This week, Wilbur Opera troupe; Zozo, 11th, week.

Casino: Davys, Manning and Drew's co. played to big business last week. Present week, Dolan and McCarty's comb.

Items: Arthur Leutchford, who for the past nine years has been connected with the Academy and Grand, has retired from active service. Mr. Leutchford was a popular manager, and made many warm friends among the profession.—One of the neatest bits of advertising we have seen in many a day is that adopted by Managers Jacobs and Proctor, of the Academy, who utilize the large mirrors in their house in a unique manner in announcing their attractions.

COHOES.

Opera House (Jacobs and Proctor, managers): Fun on the Bristol seemed to please good-sized audiences April 27, 28, 29, and Osborne's Oddities had good business 30th, 1st and 2d. Bell and Morton's Strategists, week of May 4.

News: Maude Giroux did not appear with the Tannehill co. The man who represented himself as the agent of the California Minstrels skipped town leaving an unpaid printing and board bill.

BINGHAMTON.

Binghampton Opera House (J. R. Clarke, manager): Oliver Wren, as Rip Van Winkle, April 30, to a good audience. Flora Moore's Bunch of Keys, 2d, to a crowded house.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Memphis Minstrels, 1st and 2d, to good houses. The show is good, but the manager acts a trifle "new." No announcements.

Item: Wagner and Reis have renewed their lease of the house, and will retain Charles Bird as local manager, than whom they could find no better.

ILION.

Tannehill's Comedy co. came April 30, three nights, to light business. Gave good satisfaction at museum prices. The Norfolk Jubilee Singers appear 7th. Lawrence and Vidocq's Comedy co. opens 14th for three nights.

LOCKPORT.

Hodge Opera House (J. H. Staats, manager): The Florence Elmore co. played a return date April 27. Business during week very poor.

ELMIRA.

Opera House (W. E. Bardwell, manager): The little magnet, Lotta, drew a large audience at regular prices to see her charming impersonations in Mlle. Nitouche. Many from adjacent towns were among the audience.

Items: It is rumored that our elite (?) rink, The Mascot, will after June 1 be open only two evenings a week. The craze dies hard.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Flora Moore's Bunch of Keys made a big hit April 29. Margaret Mather, 19th. Amateurs play, Engaged, for benefit of St. John's Church, 8th.

McKechnie Opera House (S. C. McKechnie, manager): Skiff and Gaylord's Novelty co., 7th, 8th and 9th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): April 29, Maggie Mitchell, in Maggie the Midget, drew a good house and gave splendid satisfastion. Suydam's Humpty Dumpty co. gave a fair entertainment to good business, 30th, 1st and 2d. Davis, Manering and Drew's Variety co., 14th, 15th and 16th.

City Opera House: Wellesly and Sterling Comedy co. closed a week's engagement, 2d, to fair business.

Item: Frank White, formerly of Tony Pastor's spent last week here, the guest of Ben. Smith.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): H. M. S. Pinafore, April 28, by the Buffalo Operatic Club, assisted by Miss Lathrope, of New York, and Herbert W. Tew, of Jamestown. Fine audience. George S. Knight, 1st, to good business. More thoroughly enjoyable entertainment has not been given this season. Maggie Mitchell, 7th; Mexican Band, 11th.

Item: The Henry Belmer co. managed to get out of town, 27th, leaving several pieces of baggage and properties to satisfy executions.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): April [illegible]. Maggie Mitchell played to a full house in Maggie the Midget, giving entire satisfaction. Booked for next season, Robson and Crane, in Our Bachelors, 7th.

CORTLAND.

New Cortland Opera House (Mahan and Vosburg, managers): Will open with Clara Louise Kellogg [illegible], 13th. Margaret Mather, 14th and 15th. The house is furnished with all latest improvements at a cost of [illegible], seating capacity, 1,000. Heated by the Ruttan system. Stage is thirty-five by seventy feet, with twelve full sets. Scenery painted by Leon H. Lempert.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Maggie Mitchell, in Maggie the Midget, April 27, to a light house. Robson and Crane, 8th; Claire Scott, 11th, week.

Potter Opera House (Blood and Cross, managers): Levelle's Lyceum Theatre co. closed a week's engagement, 2d. This co. is first-class. Bobby Newcomb, 5th to 9th. Hewitt Musetts, 11th, week.

OHIO.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Harrison-Gourlay, the only attraction of the week, drew a full house, 27th. The antics of the pair are as funny as ever, but the support is very much weakened by the elimination of Emma Schultz as Sarah and Mr. Morris as the Policeman. The make-up and brogue of the latter used to be equally as amusing as the comedians themselves.

Peoples: J. K. Keane comb. has been playing Mrs. Partington and Rip Van Winkle to good houses. Present week Hollywood Opera co.; Callender's Minstrels, 11th.

Item: The Constance Stanley co., which played at the People's last week, disbanded here on account of poor business. The management claim to have lost $1,000 in two weeks, and wisely concluded to quit. Several of the co. have entered suit against Manager Stanley for salary due.

DAYTON.

The Grand (Larry H. Reist, manager): The minstrel event of the season was the appearance of Haverly's United American-European co., April 30. The co. is undoubtedly the best now on the road. The first part brings out nearly the entire co. ("forty—count 'em forty.") It was replete with new songs and jokes—in fact everything was new. Only once did a Chestnut creep into the gags, but it was clothed in the latest fashion, and was hardly recognized. The singing, was simply grand. The olio contained new and original sketches, and with such artists as Carroll Johnson, Bob Slavin, Frank Queen, the Quaker City Quartette and the Craggs, could not do otherwise than give the best of satisfaction. The after piece, London Lights closed the best minstrel performance ever given in Dayton. Draper's U. T. C., 1st, 2d and matinee to fair business.

Weidner's Opera House (J. W. Weidner, manager): The Helen Desmond co. last week presenting Two Orphans, Fanchon, Hazel Kirke, Esmeralda and Leah, to large and well-pleased audiences. The co. left a very favorable impression. To-night, 3d, the Springfield Band gives a sacred concert.

Arena: Doris' Circus pitched tents, April 29, but the seating capacity was not tested at either the afternoon or evening performance. I suppose it is a little early in the season to indulge in lemonade, song-books and peanuts (and I may say chestnuts). The ring attractions are in some respects new, while the collection of animals rather limited.

Pointers: J. K. Emmet and co. arrived here this morning. They appear at the Grand to-morrow night, 4th.—Manager Larry H. Reist is in Cincinnati. He is booming the Naiad Queen for the "people of pork."—Forepaugh's advertising car is in the city painting the date, 21st, a rainbow color.—Manager Sam Henderson, of Memorial Hall, Soldiers' Home, informs me that the Summer season will open June 6. The co. is not as yet completed.

ZANESVILLE.

Bijou Opera House (George F. Lee, manager): The Chrissie Comedy co. closed a week's engagement last night, 2d. The variety performances were quite creditable, and business on the whole was fairly good. James Murray and Ned Ryan seemed to be the favorites, but a friend of mine who is a member of the orchestra, implores me to say a good word for Virginia Melville, who, to use his own words, "has the loveliest pair of legs I ever saw."

Arena: The Forepaugh Show, 29th, attracted large crowds. Among the features not down on the programme were the attack of Bolivar on his keeper, the wild runaway of young Adam Forepaugh's horse and buggy, with the brilliant pursuit and capture by two of the ring performers after a reckless dash of a mile and a half, and a ticket-wagon episode.

Good-bye: As this letter closes my MIRROR correspondence, it will not be out of place to say a few words by way of review: With a few exceptions I may take it for granted that dramatic business has suffered about as much elsewhere as it has here. Labor troubles, skating rinks and hard times generally, have interfered with theatrical attendance of the laboring classes, while the era of the cheap and nasty, "sheap cloding" style of performances, have led the more cultured patrons of the stage to stay at home. It is consoling, however, to reflect that it will be impossible to have a worse season in the future than that which is now closing. "Waiting till the clouds roll by" is, to say the least, a lean and hungry experience; but the next turn in the lane may lead us into a flood of theatrical sunshine.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Nothing but low-price entertainments last week. Rinehart's Children Opera co. did good business, April 27, 28, 29, and Miaco's Humpty-Dumpty co. packed the house, 1st, but at matinee and evening, 2d, business fell off somewhat. Fostelle's Mrs. Partington, 8th and 9th, at skating-rink prices.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): Lotta, with a good co., played and sang Nitouche April 28 to a full lower house, but, strange to say, a light gallery, the people though inwardly protesting, yet paying $1.50 for circle seats. It was essentially Lotta's night, and never did she please an audience more. Among her people Alice Brown, C. H. Bradshaw and J. H. Stewart are deserving of special mention. Mr. Stewart's rendition of the "Drinking Song" was in many respects equal to Whitney.

In the Wings: The hospital entertainment 1st was an amateur success, the Young Men's Catholic Association playing The Malediction.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Only moderate business was done by the People's Novelty co., week of April 27. The co. is a fair one. Low prices. Lloyd's Tragedy co., in Damon and Pythias, 9th.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Miaco's H. D. co., April 29 and 30, to rather light business. The co. gave a very creditable performance and deserved much better. Mr. Miaco is a perfect gentleman and did all in his power to please the few who turned out to see him.

Arena: Sells Brothers' Circus, April 27, to poor business at both performances. As this was only its third day out, the show did not run very smoothly. —Charley Bristol left this week for Columbus, where he will join the Forepaugh Circus.—Charley Madden left 28th for Indianapolis to join Miles Orton's Circus.

SPRINGFIELD.

Arena: Doris' Circus showed to fair audiences April 27. The tumbling and trapeze performances were good. Some other parts of the programme were not up to the average. The menagerie, though not large, was fairly good. The management had advertised three rings, but I failed to discover the third. If they will reduce the number one more, they will have enough. A person cannot watch closely what is going on in two or three rings. The horses looked a little poor, just coming from Winter quarters.

Items: Orrin Huckins, who went with George Adams' co. as xylophone player during the early part of the season, was offered a situation in Doris' Band, but declined on account of the wearisomness of such work. He is snare-drummer in Springfield's Big Six.—Samuel Charles, advance agent for Sells Brothers' Circus, was in the city April 29.—The woman doing the "teeth act" with Doris' Circus, displayed extraordinary maxillary strength, but barely escaped a serious accident during the afternoon performance. After throwing a chair around dexterously she was to be drawn to the dome of the canvas clinging to the rope with her teeth. This was accomplished without difficulty, but when the signal was given to lower her it was found that the rope had become twisted and the pully would not work. Confusion prevailed among the attaches until the rope was finally untwisted and the performer let down. She fell into the arms of her husband and bowed recognition of the tremendous applause which she received, and was borne out unconscious. It was several hours before she recovered sufficiently to be taken to the hotel. Her turn was done in good style in the evening.—Bella Moore plays a return engagement at Black's 9th.—Grau's Opera co. opens at the Grand for a week 11th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Bartholomew's Equine Paradox opened April 27 to a crowded house; large houses attended each performance. It was the largest week's business ever done here. Manager Mishler says he now has on his books "three of a kind"—Biddeford, Me., Rome, N. Y., and Canton, O.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Hattie Rood, of Detroit, assisted by home talent, gave a concert April 28 to a fair house. It is seldom that a more enjoyable entertainment is offered to our public than that provided by Miss Rood and her musical confreres. The selections, vocal and instrumental, were exceptionally fine. Miss Rood also evinces special aptitude as a whistler. Her solos in this line were a revelation to our people. Miaco's H. D. changed date from April 29 to May 25, owing to Forepaugh's date, 14th.

A change has just been effected in the management of Davis' Opera House. A. C. Heck retires and is succeeded by John A. Scott, a promenent wholesale merchant, of this city. The Opera House executive staff, as reorganized, now cousists of Dr. J. H. Boger, manager; J. C. Bushon, secretary; John A. Scott, treasurer; P. B. Oliver, janitor and bill-poster.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Louise Lester's first appearance at this house, April 21, drew a large house. The lady received a most enthusiastic welcome, and at once became a favorite with the audience. Her performance of the part of the Queen in The Royal Middy proved her to be a fine artiste. Hattie Moore as the Middy and Edwin Stevens as Don Domingo did well. Frank Valerga did finely as Don Lamberto, singing the part in a manner which evoked enthusiastic applause. Scenery fine and costumes beautiful. Fatinitza next week.

New Market Theatre (J. P. Howe, manager): McKee Rankin's co. has been playing Storm-Beaten to good business. Baird's Minstrels succeeded 27th and remained a week.

Tivoli Theatre (R. Clinton, manager): The Berlin Lady Orchestra and a variety bill are drawing fair houses.

Presents: Arthur Bell, Miss Winston's husband, was the recipient of a fine gold watch-chain and diamond charm, also a gold medallion, previous to his departure. Miss Winston was presented with a set of hand-painted cuffs and collars by Miss Edgar.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): Haverly's Minstrels played the first three nights of last week to good business. The Colonel has certainly gotten together a first-class minstrel band. His first part is good, but his strong cards are his specialty acts, chief among which are the performances of the wonderful Cragg Family, Duncan, the Ventriloquist, and the veteran Bob Slavin. The remainder of the week was devoted to opera. Professor Tetedoux's long-promised performance of Norma, by his pupils of this and other cities, was given. Effie Steward, of Cleveland, sang the part of Norma. Paul Zimmerman and Rosa Weber, local pupils, sang the tenor and alto roles, and Dr. Martin, of New York, sang the basso. Barring considerable nervousness, occasioned by stage-fright, the parts were creditably rendered. The chorus was not equal to the occasion, and wrestled with its lines in a most inharmonious manner. George S. Knight, 4th, week. Boston Ideals, 11th, week.

Opera House (John A. Ellsler, manager): The Katherine Rogers co. closed a moderately successful week's business, 2d. Gilbert's Pygmalion and Galatea held the boards during the greater part of the week. The play was faultlessly produced; indeed, the performance was one of the most satisfactory given thus far this season. Miss Rogers' rendition of the character of Galatea evidenced careful study of the part, and it was really a dramatic treat to witness her masterly performance. Her support was very good. Clara Earle, Kate Florence, David Murray, Thomas Coleman, Lionel Bland deserve especial mention. With the close of this engagement closed the first week of the low prices, which Manager Ellsler has adopted in answer, as he says, to the popular clamor for cheaper amusement rates. Six weeks will be devoted to the experiment, and if at the end of that time the patronage does not average better than at the regular rates, the usual prices will be resumed. Cold Day When We Get Left, 4th; Peck's Bad Boy, 11th.

Academy (H. W. Williams, manager): James Taylor's European Novelty comb. appeared last week to fair business. It was a very poor show. With the exception of James Taylor's act, there was nothing meritorious about the performance. W. T. Stephens' comb., 4th; Silbon's Cupid co., 11th.

Harris' Museum (P. Harris, manager): A very large business was done last week. The Aborn Dramatic co., in John A. Stevens Unknown, was the attraction. A fair performance was given. Rice's Surprise Party in Pop, 4th; admission, ten cents; reserved seats, twenty cents.

Items: The May Music Festivals will take place 7th, 8th and 9th at the Fifth Avenue Music Hall. The following soloists, in addition to Theodore Thomas' full orchestra, will participate: Fursch-Madi, Emma Juch, Hattie J. Clapper, William J. Winch and Max Heinrich.—The Boston Ideals will close their season in this city.—Manager John A. Ellsler has returned from Cleveland.—Charley Seanor, assistant treasurer at the Opera House, says he will Summer in New York City, reports to the contrary notwithstanding.—Manager Ellsler has tendered the use of the Opera House for a proposed benefit for the widow of Nelson Woods, a fireman who was killed while attending a fire last week.—Manager Williams, of the Academy, proposes giving daily matinees hereafter.—Lydia Yeamans joins the Cold Day When We Get Left party in this city.—Charles McGeachy is in town.—Jennie Meller, of the Wilbur Opera co. has returned home. She will rest until May 18, and will then rejoin her co.—A young man walked up to the box-office at the Opera House, one night last week and said: "What's the play to-night?" Harry Ellsler replied. "Pygamalion and Galatea." "Good Heavens," said the young man; "two plays fur ten cents? Let's take it in, Sally."—Katherine Rogers was very exacting last week. She demanded and received her money before the curtain was rung up for each performance.—Madame Janish will open her next season in this city.—A force of about fifty carpenters are at work at Exposition Park, erecting the stage for Manager Ellsler's Summer theatre.

BUTLER.

Butler Opera House (I. J. McCandless, manager: Northcott Concert comb., April 28th and 29th, to very small houses. Total receipts, $40. The co. deserved better, as their performances were excellent.

Item: The Northcott comb. finished their season here, bad business generally being the cause. Their two performances here were for the benefit of the temperance people.

NEWCASTLE.

Opera House (R. M. Allen, manager): That very talented pair of Thespians, Mr. and Mrs. George S. Knight, made their first appearance here in some years, 2d, in Over the Garden Wall, to a good house. Everything went with a roar. The principals were ably assisted by Messrs. R. E. Graham, George Monroe, et al. Mexican Band concerts, 7th and 8th.

Items: C. L. Durban, avant courier of Minnie Maddern, is visiting his father here. Says they have been winners, that he will remain with Maddern, and that most of '85-'86 dates are made.—Met M. J. Myers, advance of Mexican Band Concerts, on the street.—John Horner and John A. Russell left this week to join Hunting and Hurlbert's Circus at Corning, N. Y.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Oliver Byron, in Across the Continent, April 30, to a good-sized and very appreciative audience.

READING.

Academy of Music (John D. Mishler, manager): Oliver Byron, in Across the Continent, to a large and enthusiastic audience, 1st.

Grand Opera House (George M. Miller, manager): Gray-Stephens Dramatic co., appeared week of April 29 to big houses. The performance was well received. California Minstrels, 11th, 12th, 13th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): John T. Raymond, in For Congress, to a very good house, April 29. His support was most excellent. Raymond himself is one of Lancaster's favorites. His acting in this play was acknowledged to be one of his best efforts, and gave universal satisfaction.

ALTOONA.

Opera House (Marriott and Krieder, managers): April 29, Oliver Byron, in Across the Continent, played to a fair house, and gave his usual satisfaction.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Lotta, as Mlle. Nitouche, 2d, to a packed house. The audience was delighted, calling Lotta before the curtain repeatedly. The acting of C. H. Bradshaw and the Drinking Song rendered by J. H. Stuart, were very fine. Suydam's Humpty Dumpty, 7th, 8th, 9th; Robson and Crane, in Champagne and Oysters, 11th.

ERIE.

Opera House (William J. Sell, manager): Draper's Uncle Tom co. April 27, 28, to good business. Worse aceing it was never my fate to see. The fascinating Lotta in Mlle. Nitouche with an unusually strong co. played 29th, to a packed house. Lotta in her travels must certainly have discovered the fountain of youth, for she appears here after an absence of two years looking younger and prettier than ever. Rhea appeared 1st, in Howard Carroll's play, The American Countess, to good business.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The Corinne Merriemakers occupied the house last week. Mascotte, Capers, Olivette, Cinderella and Girofle-Girofla were presented to average good business. The operas were all sang in good style and pleased the audiences, although the co. excelled in Mascotte and Girofle-Girofla. The costumes are magnificent, and show off the lower extremities of some to good advantage. The co. is composed of ladies and gentlemen who, by their uniform good behavior, made a very favorable impression with our people during their stay here. Some of the ladies turned the hearts of some of our young men topsy turvey. Dutch Pinafore will close the season here with two performances, 11th and 12th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The event of last week was Pinafore. It was brought out by D. W. Reeves with as near the Park Garden cast as possible. Maria Banatta Morgan, as Josephine, was greeted with rounds of applause, and during the evening received several encores. Her fine soprano voice retain all its pure and flute-like melody. Ada Byron Coombsi, as Buttercup, sang and acted the part with her usual good taste. William H. Fessenden, as Ralph, was well received, and sang very acceptably. Percy Cooper, as The Captain, and Gus Kammerlee, as Deadeye, were a disappointment. Hattie Delaro, as Hebe, was one of the pleasant attractions of the opera, and her song, "He is My Love," was greeted with a hearty encore. Taking everything into consideration, the opera was a success in every particular, and we thank Mr. Reeves for the treat he gave us, and trust he may bring out other operas soon. It was a noticeable feature last Friday evening that all the newspaper men sat through the entire performance, which was as good a criticism as it were possible to give.

Providence Opera House: Siberia was the attraction last week, but it did not prove a very great one, as business was very light throughout. This week Fantasma is to be given at reduced prices, twenty-five, fifty and seventy-five cents. The Silver King, 11th, 12th, 13th.

Theatre Comique: Starts out this week with a new bill, new first-part illuminated by electric lights and stained-glass decorations. The co. consists of Harrington and Johnson, Pauline Harvey, McIntyre and Heath, Pauline Batchelor, Sharpley and West, Georgie Parker, The Franklins, Minnie Lawton, Frank Harrison, Maud Clifton, Josie Lanse, Annie Haines and Marguerite La Pete.

Items: Van Ambergh's Circus is billed here for the 20th.—N. D. Roberts was in town last Saturday.—George O. Willard, well known in the profession, has started a paper in Pawtucket, called the *Daily Times*.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): The Milan Italian Opera co. played an engagement of four nights and a matinee, opening April 29. First Italian opera presented here since the late war. The repertoire included Marth, Faust, Trovatore and Lucia. The co. is well organized, has a charming prima donna—Mlle. Romeldi—and played to good paying business throughout.

Item: Business manager Lavine, of the Milan Opera co. confirms Manager Wolfsohn's statement in last week's MIRROR, that the co. will be kept together and sent on the road next season. It is quite probable this co. will play a week in July or August at the Bijou Opera House, New York.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Frank Gray's benefit, 1st, was well attended. House closed for season.

People's Theatre (Harry Walker, manager): Same bill as last week. Fair attendance.

Item: Mr. McElfatrick, the architect, is here again, closing final contract for remodelling Leubries' Theatre.

TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): The Monogram Dramatic co., with Mr. and Mrs. Robert McNair in the lead, has been playing for seven nights and two matinees, with change of bill at each performance. Very poor business, because of other attractions in the city; also because they endeavored to boom low prices. Co. unusually good.

Item: On May 1 the Opera House goes into the Galveston and Dallas circuit with Mr. Greenwald as manager and Edward Bergman treasurer; J. E. Reilly, retires.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): Joseph Jefferson, April 23 and 24, in The Cricket on the Hearth and Lend Me Five Shillings, and on the 25th in Rip Van Winkle—matinee and evening—drew full and fashionable houses at every performance. T. P. W. Minstrels did big business, 1st and 2d.

Item: Barton and Logan's Dime Museum closed for the season on the 2d. From a financial point of view they have been eminently successful. Mozart Hall will be torn down during this week, preparatory to the erection of the new Academy of Music, which, it is said, will be completed about Jan. 1, 1886. It will be an imposing edifice of brick, with a seating capacity of about 1,500. There will be but one gallery.

DANVILLE.

Pace's Opera House (C. H. Conrad, manager): Wilbur Dramatic co. played to crowded houses last week. Way-down prices. A varied bill was presented. The co., as a whole, is very good. The engagement was so successful that the co. remained three days longer than contracted for, closing 6th.

Items: Mlle. Maria Morina has been confined to her room ever since her arrival in the city, therefore was unable to attend any of the performances.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Closed last week. Reserved seats for Prof. Bartholomew's Equine Paradox are selling very fast, and there is no doubt he will have a good paying engagement. Dudley McAdow's Bunch of Keys, 16th.

Academy of Music (Charles Shay, manager): Australian Novelty co. failed to appear last week, and the house was closed. Theodore Thomas will give a concert 9th, when the Academy will be filled to its capacity.

Arena: Forepaugh's Circus gave two performances April 27 to large audiences. Adam Forepaugh, Sr., is with the circus on a bridal trip.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Aimee played a return engagement April 24, 25 and 26 to large and appreciative audiences, Divorçons being presented for the first time in Milwaukee. Divorçons is very Frenchy in plot and dialogue, and in the hands of Aimee and her excellent co. was very interesting, though many in the audience did not seem to know whether it was exactly the proper caper to laugh or be shocked. Aimee seems perfectly at home in the part of Cyprienne, and she was ably seconded by J. O. Barrows as Desprunelis. Mr. Barrows shows careful study and a fine appreciation. He won much applause by his fine acting. Robson and Crane presented Champagne and Oysters, 27th, to one of the largest houses of the season, nearly every seat in the house being occupied. Of Champagne and Oysters not much can be said in praise. It would be very uninteresting but for the excellent acting of Mr. Crane, who alone would make almost any play a success. His work as Ichabod Herring adds one more to his many successes, and goes far towards proving him the best comedian on the stage. Support fair. It is no wonder that this city is considered a poor place by the standard attractions. The house that greeted Fanny Davenport on the 28th, in Fedora, was a beggarly contrast to that of the evening before, when Champagne and Oysters was presented. Fedora comes to us as one of the strongest plays we have had in years—one which has been an acknowledged success in every large city in the country, presented by one of the best cos. on the road, and the house is only comfortably filled when it should have been crowded at every performance. Miss Davenport's acting can briefly be summed up in the single word—perfect. Every look, every gesture, is studied, making a perfect performance. We are a little in doubt about Mr. Lee; yet on the whole we like him. While he displays excellent judgment and great ability, he has some disagreeable mannersisms, and does not seem well acquainted with his arms and legs, and handles them very ungracefully. In the scene where he confesses the murder, where he explains his motive for so doing, and where he reads the letter from Boroff, telling of the death of his mother and brother, he was very strong and effective. Support excellent throughout.

Academy of Music (Jacob Litt, manager): Kate Claxton in Two Orphans and Sea of Ice, April 24, 25 and 26, to very good business. We cannot see why Miss Claxton wastes her time on the Sea of Ice. It is very tiresome and uninteresting, and she does not appear to good advantage in it. The costumes are very fine, but that is all that can be said in praise. Miss Claxton mars her strong scenes by a harsh, unnatural tone of voice that leaves an unpleasant impression. The Musical Society gave the last concert of their winter series on the 28th to an audience that completely filled the house. It was, as usual, a decided success. The house remained closed until the 1st, when the Chanfrau co., who have been resting in this city, open in Kit.

Items: Austin's allied attractions have been doing a good business at Slensby's. They close the season here. The beauty show at the Dime Museum is drawing immense crowds daily.—Manager Marsh is entitled to great credit for his excellent stage-mounting of Champagne and Oysters and Fedora.—The members of the Chanfrau co. occupied a box at Champagne and Oysters.—William Stafford and Miss Evalyn Foster viewed Fedora from a box.—Robson and Crane's regular season closes Saturday night, but they will play a supplementary season through New York State. Miss Davenport wears some very fine gowns in Fedora.—The season at the Academy will close on June 8, with Haverly's Minstrels, when the house will go into the carpenters' hands to prepare for next season.—The Carleton Opera co. will play a week's engagement at the Academy, opening 11th.—Rentz Santly Burlesque co. at Slensby's, week of 4th.—Rhea at the Opera House, 8th, 9th, 10th.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): April 25, Kate Claxton in Two Orphans to full house. The audience were very much disappointed in Miss Claxton. Those who had seen her before say her acting has lost its charm. Support generally poor. Margaret Cone deserves praise for her acting in the character of Henriette. Fay Templeton Opera co. in La Belle Coquette to good business, 28th.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Jacques Kruger, in Dreams, played to poor business week of April 27. Kruger created an immense lot of fun as the impecunious photographer. He is surrounded by a good co. Maurice Grau's French Opera co., with Theo, 4th.

Opera House: Bartley Campbell's Fairfax was presented April 27. W. S. Harkins and William Morriss, the new members of the co., have already installed themselves as favorites. The co. presented the piece in excellent style. Michael Strogoff, 4th, with ballet, including Adele Cornalba.

Royal Museum: Harry Meredith's Ranch 10 co. drew a fair share of patronage during last week. Silver King, 4th.

Item: Mechanics are busily engaged in fitting up the interior of the Crystal Rink for the Summer Opera co. The place will be fitted up on a much more elaborate scale than last season.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Kruger's Dreams was the only co. that faced our footlights during the week, and as this was their first appearance here, the audience was not over large. Dreams has no plot to speak of, but served as a foundation for a lot of funny business which seemed to please. Lawrence Barrett comes 13th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Toronto Opera co. appeared in Pinafore April 27, 28, 29, to small business. The performance on the opening night was not a success, and the remainder showed but little improvement. The society event of the season was the appearance of the Harmony Club in Patience, 1st. The house was crowded with the elite of the city. The performance was in every way satisfactory, and would do credit to a professional organization. Miss Robinson, daughter of Lieut.-Governor Robinson, as Patience, did remarkably well. Her acting and singing were superb. She was the recipient of many floral acknowledgments. H. R. F. Sykes took the part of Bunthorne. He looked and acted the part to perfection. The various minor parts were well taken. The performance was repeated matinee and evening 2d. T. H. Glenney, in Lost in London, opens a week's engagement to-night, 4th. Lawrence Barrett, 14th, 15th, 16th.

Montford's Museum (H. L. Montford, manager): Mendelssohn's Vaudeville co., billed for week of 27th, failed to materialize. The house was occupied by R. H. Baird's Nip and Tuck co. The business of the week was fair. Pauline Markham, 4th, week.

Row: Roland G. I. Barnett, who managed an opera co. here last Summer at the Pavilion, has been sojourning in the city during the past week. On Wednesday last, as Mr. Barnett was entering the National Club, he was assaulted by one J. F. Thompson, who was in the employ of Mr. Barnett last season. Thompson was summoned before the Police Court, and fined $2 and costs or the option of spending ten days at Castle Green, as we call our jail. This is not the first time that Thompson has figured in this line, and it is to be hoped this will be a lesson for him.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Philadelphia, 11, week; N. Y. City, 25, week.

A MOUNTAIN PINK CO. (Laura E. Dainty): Newton, Kas., 7; Hutchinson, 8; Nickerson, 9; Sterling, 11; Larned, 12; Dodge City, 13; Las Animas, 14; Raton, N. M., 15; Trinidad, Col., 16; Denver, 18, week.

A MOUNTAIN PINK CO. (Bella Moore): Springfield, O., 9; Cincinnat, 10.

ANNIE FIRMIN'S CO.: Montgomery, Ala., 4, week.

AIMEE: Leavenworth, Kas., 7; Kansas City, Mo., 8, 9; Denver, 11, week; Cheyenne, 18; Rawlins, 19. Laramie, 20; Ogden, Utah, 21; San Francisco, 25, two weeks.

AGNES WALLACE AND SAM B. VILLA: Alexandria, Va., 30, May 1, 2.

ATKINSON'S BAD BOY CO. NO. 1: Ogden, Utah, 30; Salt May 1; Elko, 2; Reno, 4; Virginia, 5.

ADELINE STANHOPE: New London, Ct., 4, week.

ATKINSON'S PECK'S BAD BOY CO. NO. 2: Louisville, 4, week; Pittsburg, 11, week; Philadelphia, May 18, week; Boston, 25, two weeks.

AUGUSTIN DALY'S CO.: Boston, May 4, two weeks; Brooklyn, 18, week; New Haven, Ct., 25; Hartford, 26; Troy, N. Y., 27; Buffalo, 28, 29, 30; Chicago, June 1, five weeks; San Francisco, July 13, four weeks.

ALMA STUART STANLEY: Portland, Ore., May 4, week.

ARNE WALKER CO.: Washington, May 4, week; Pittsburg, 11, week; Indianapolis, 18, week.

ASHTON-BARTON CO.: Battle Creek, 4, week; Detroit, 11, week.

ALL-STAR DRAMATIC CO.: Bangor, Me., 4, week; Farmington, N. H., 11 to 13; S. Berwick, Me., 14, 15; Lawrence, Mass., 18, week; Worcester, 25, week.

BAKER AND FARRON: Batavia, N. Y., 7; Buffalo, 8, 9.

BARTLEY CAMPBELL'S SIBERIA CO.: N. Y. City, May 4, week—close.

BOSTON UNCLE TOM CO.: Westfield, Mass., 7, 8, 9; Boston, 11, week.

BUNCH OF KEYS (Frank Sanger, manager): St. Paul, 7, 8, 9; Chicago, 11, week—close.

BEN COTTON: Los Angeles, Cal., 11, week.

BUNCH OF KEYS (Dudley McAdow, manager): Tyrone, Pa., 7; McKeesport, 9; Lancaster, O., 11; Chillicothe 13; Irontown, 14; Portsmouth, 15; Marietta, 16; Wheeling, W. Va., 17; Parkersburg, 18; Cumberland, Md., 19; Hagerstown, 20; York, Pa., 21; Danville, 22; Shamokin, 23.

BERGER'S GALLEY SLAVE: St. Louis, May 4, week.

BOSTON THEATRE SILVER KING: Concord, N. H., 7; Burlington, Vt., 8, Rutland, 9; Providence, 11, 12, 13; Fall River, Mass., 16; Worcester, 18.

BEEDLE AND PRINDLE'S PLEASURE PARTY. Oconomowoc, Wis., 7; Fox Lake, 8; Beaver Dam, 9; Waupon, 11; Berlin, 12; Brandon, 13; Ripon, 14; Princeton, 15; Montello, 16; Plainfield, 18; Stevens Point, 20.

BANDMANN-BEAUDET CO.: Baltimore, May 4, week; Pittsburg, 18, two weeks.

BOSTON MUSEUM CO.: Worcester, Mass., 13; Portland, Me., 8, 9.

CLARA MORRIS. N. Y. City, April 20, four weeks.

CHARLOTTE THOMPSON: Pueblo, Col., 7, 8; Colorado Springs, 9; Cheyenne, 11; Fremont. Neb., 18.

CROSSEN'S BANKER'S DAUGHTER CO.: Detroit, 7, 8, 9; Chicago, 11, week.

CARRIE SWAIN: Portsmouth, N. H., 7; Haverhill, 8; Gardner, 9; Chelsea, 11; N. Attleboro, 12; Waltham, 14; Fitchburg, 14; Athol, 15; Lowell, 16.

CLAIRE SCOTT: Amsterdam, N. Y., May 11, week.

C. A. GARDNER'S KARL CO.: Meriden, Ct., 7; New Haven, 8, 9.

CORA VAN TASSELL: Mansfield, O., 11, week.

DION BOUCICAULT: San Francisco, May 4, two weeks.

DIXEY-RICE BURLESQUE CO: N. Y. City—indefinite season.

DAN SULLY'S CORNER GROCERY: N. Y. City, 13—indefinite season.

DRAPER'S UNCLE TOM CO.: Indianapolis, 18, week.

DICKSON'S SKETCH CLUB: Sedalia, Mo., 9; St. Louis, 11, week.

DEN THOMPSON: Waterville, Me., 7; Gardiner, 8; Hallowell, 9; Brunswick, 11; Lewiston, 12; Lawrence, Mass., 13; Canton, 14; Lynn, 15; Chelsea, 16.

E. A. MCDOWELL'S CO.: Halifax, N. S., 5 to 9; Augusta, Me., 11, week.

EFFIE ELLSLER: Philadelphia, May 4, week; Cleveland, 11, week.

EARLE DRAMATIC CO.: Bloomington, Ill., May 4, week.

ETHEL TUCKER: Bloomington, Ill., 11, week.

FANNY DAVENPORT: Minneapolis, 7, 8, 9—close.

FRED. WARDE: Portland, Ore., May 18.

FUN ON THE BRISTOL: Toledo, O., May 4, week: Cleveland, 11, week; Pittsburg, 18, week.

FRANK MAYO: Boston, May 4, two weeks; N. Y. City, 18, two weeks—close.

FANNIE LOUISE BUCKINGHAM: Springfield, Ill., 7, 8, 9.

GUS WILLIAMS (J. H. Robb, manager): Clinton, Ia., 7; Dubuque, 8; Maqueketa, 9; Ottumwa, 11; Keokuk, 12; Galesburg, Ill., 13; Aurora, 14; Streator, 15; Chicago, 18, week.

GRACE HAWTHORNE: Peoria, Ill., 8, 9.

GEORGE C. MILN: Cincinnati, 11, week.

GEORGE FAWCETT ROWE: Brooklyn, E. D., May 4, week; N. Y. City, 18, week.

GOLDEN CO.: Indianapolis, 4, week.

GLASSFORD CO.: Syracuse, May 4, week; Rochester, 11, week; Hamilton, Can., 18, week; Buffalo, 25, week.

HENRY CHANFRAU: Chicago, 4, week; Detroit, 11, 12, 13; Toledo, 14, 15, 16; Saratoga, N. Y., 18; Turners Falls, Mass., 19; Northampton, 20; Holyoke, 21; Gardner, 22; Fitchburg, 23; Providence, 25, week.

HARRISON-GOURLAY CO.: Chicago, 4, week; Peoria, Ill., 11.

HARRIGAN'S CO.: Jersey City, 15, 16; Philadelphia, 18, two weeks; Boston, June 1, two weeks.

HANLONS' FANTASMA CO.: Providence, May 4, week; Boston, 11, week.

HER ATONEMENT CO.: Brooklyn, 11, week.

HOOP OF GOLD: Jersey City, 7, 8, 6.

HUNTLEY DRAMATIC CO.: Milledgeville, Ga., 8, 9; Augusta, 11, week; Charleston, 18, week.

HELEN DESMOND: Dayton, 27, two weeks; Mansfield, May 11, two weeks; Indianapolis, 25, two weeks.

HENRY BELMER: Wheeling, W. Va., May 4, week.

HEWETT'S MUSETTS: Amsterdam, N. Y., 11, week.

HEEGE'S BAD BOY CO.: Ottawa, Can., 4, week.

JANAUSCHEK: Omaha, Neb., 7; Sioux City, Ia., 8; Mankato, Minn., 9; Winona, 11; Eau Claire, Wis., 12; Red Wing, Minn., 13; Stillwater, 14; Duluth, 15; Brainerd, 16; Winnipeg, 18, 19, 20, 21; Fargo, D. T., 22; Bismarck, 23; Bozeman, M. T., 25.

JOSEPH MURPHY: Newburyport, Mass., 7; Clinton, 8;

Worcester, 9; Springfield, 11; Holyoke, 12; Hartford, Ct., 13; Waterbury, 14; New London, 15, 16; N. Y. City, 18, week.
JOHN A. STEVENS: San Francisco, 4, week.
JOSEPH JEFFERSON: Boston, 4, week; Williamsburg, E. D., 18, week.
JOHN T. RAYMOND: Philadelphia, 4, week; Hartford, Ct., 11; Springfield, Mass., 12; Brockton, 13; Chelsea, 14; Holyoke, 15; Worcester, 16; Portland, Me., 18; Bangor, 19, 20; St. John, N. B., 21, 22, 23; Halifax, N. S., 25, week—close.
JENNIE CALEF: Alexandria, Va., 8, 9.
JOHN E. INCE (Pop): Pittsburg, May 4, week; Cincinnati, 11, week; Louisville, 18, week.
J. B. POLK: Chicago, May 11, week.
KIRALFYS AROUND THE WORLD CO.: Philadelphia, 4, two weeks.
J. K. EMMET: Mansfield, O., 9; Toledo, 12; Ashland, 13.
J. Z. LITTLE'S WORLD Co: Grand Island, Neb., 13.
JACQUES KRUGER (Dreams): Boston, May 11, two weeks close.
KNIGHTS (Mr. and Mrs. George S.): Pittsburg, 4, week; Brooklyn, 11, week; N. Y., City, 18, week.
KATE CLAXTON: Winnipeg, 4, week; Grand Forks, Dak., 11; Fargo, 12, 13; Wahpeton, Minn., 14; Moorhead, 15; Brainerd, 16; Duluth, 18, 19, 20; Stillwater, 21; Stevens Point, Wis., 22; Neenah, 23; Chicago, 25, week.
KIRALFYS' SIEBA: Philadelphia, May 4, two weeks.
KITTIE RHOADES: Jacksonville, Fla., 4, week; Fernandina, 11; Darien, Ga., 12, 13; Brunswick, 14, 15, 16.
LESTER WALLACK: Boston, May 4, two weeks.
LAWRENCE BARRETT: Lafayette, Ind., 7; Logansport, 8; Fort Wayne, 9; Flint, Mich., 11; London, Ont., 12; Hamilton, 13; Toronto, 14, 15, 16; Montreal, 18, week.
LOTTIE CHURCH'S CO.: Louisville, 4, two weeks.
LIZZIE EVANS: Mobile 4, week; St. Louis, 18, week; Chicago, 25, week—close.
LYTTON-STETSON CO.: Carbondale, May 4, week.
LILLIE HINTON: York, Pa., 7, 8, 9; Lancaster, 11, 12, 13; Columbia, 14, 15, 16.
LLOYD'S TRAGEDY CO.: Delaware, O., 7; Mt. Gilead, 8; Mt. Vernon, 9; Newark, 11; Lancaster, 13; Logan, 14; Athens, 15; Gallipolis, 16.
LITTLE NUGGETS CO.: Indianapolis, May 4, week.
LORELLAS: Cincinnati, May 4, week.
MONTE CRISTO CO. (Stetson's): N. Y. City, 4, week; Haverhill, Mass., 15; Chelsea, 18; Taunton, 20; Fall River, 22.
MCKEE RANKIN'S CO.: San Francisco, 11, two weeks.
MARGARET MATHER: Chicopee, Mass., 7; N. Adams, 8; rest; Poughkeepsie, N. Y., 12; Amsterdam, 13; Cortland, 14, 15; Lyons, 16; Batavia, 18; Canandaigua, 19; Elmira, 20; Jamestown, 21; Buffalo, 22, 23; Montreal, 25, week; St. Albans, Vt., June 1; Montpelier, 2. Bellows Falls, 3; Brattleboro, 4; Keene, N. H., 5; Athol, Mass., 6—close.
MAUDE ATKINSON: Decatur, Ill., 4, week.
MAGGIE MITCHELL: Jamestown, N. Y., 8; Bradford, Pa., 9; Buffalo, 11, 12, 13.
MESTAYER'S WE, US & CO.: N. Y. City, 20, four weeks; Boston, May 18, three weeks.
MAUDE GRANGER: Chicago, May 4, week; Cleveland, 11, week; Buffalo, 18, week.
MURRAY AND MURPHY: Bellows Falls, Vt., 12; Worcester, Mass., 22.
MCFADDEN'S SPIRITS CO. (Denman Thompson, mgr.): Brooklyn, 27, two weeks; Worcester, Mass., May 14.
N. C. GOODWIN: Chicago, 4, week; Boston, 25, two weeks.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Buffalo, 7, 8, 9; Hudson, O., 11; Massillon, 12, 13; Canton, 14; Youngstown, 15; Salem, 16; Pittsburg, 18, week.
OWEN FAWCETT: Adrian, Mich., May 13, 14; Detroit, 15; Coldwater, 18.
OLIVER BYRON: New York, 4, week; Boston, 11, week—close.
OLIVER WREN: Marathon, N. Y., 8; Oswego, 9; Hempstead, L. I., 11.
OLD WORLD GEM CO.: Indianapolis, 7.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Chicago, 11, week; Milwaukee, 18, week; Elgin, Ill., 25; Dubuque, Ia., 26; Davenport, 27; Des Moines, 28; Omaha, Neb., 29, 30; Lincoln, June 1; Atchison, Kas., 2; Topeka, 3; Kansas City, 4, 5, 6; Cheyenne, W. T., 8.
PAULINE MARKHAM: Toronto, 4, week.
POWER OF MONEY CO.: Denver, May 4, week.
PLANTER'S WIFE CO. (Edna Carey): Brooklyn, May 4, week.
QUEEN'S EVIDENCE CO.: Washington, 11, week.
REHAN'S 7-20-8 CO.: Brooklyn, May 11, week.
RHEA: Milwaukee, 8, 9, 10; Minneapolis, 11, 12, 13; St. Paul, 14, 15, 16; Council Bluffs, Ia., 19; Dubuque, 20.
ROBSON AND CRANE: Scranton, Pa., 11; Easton, 13.
ROLAND REED: Brooklyn, E. D., 18, week.
RAG BABY CO.: Salem, Mass., 7; Fitchburg, 8; Waltham, 9.
ROBERT MCWADE: Troy, May 4, week.
RENTFROW'S PATHFINDERS: Sedalia, Mo., 14; Ft. Scott, Kas., 19 to 22.
RISTORI: N. Y. City, 7.
STRATEGISTS CO.: Cohoes, N. Y., 4, week
SAPHAR'S GERMAN VOLUNTEERS: Exeter, N. H., 4, week.
STRANGLERS OF PARIS: Brooklyn, E. D., May 11, week; Boston, 18, week.
SMITH'S UNCLE TOM CO.: Brooklyn, 11, week.
STANDARD DRAMATIC CO.: Oswego, 27, two weeks; Binghamton, May 4, two weeks; Jamestown, 18.
T. W. KEENE: Des Moines, Ia., 7; Peoria, Ill., 12; Charlotte, Mich., 18; Jackson, 20.
TWO JOHNS CO.: N. Y. City, May 11, week.
THORNE'S BLACK FLAG CO.: Chicago, 4, three weeks.
THORNTON CO.: Rushville, N. Y., 4, week.
ULLIE AKERSTROM: Norwich, Ct., May 4, week; Westfield, Mass., 11, week.
WALLACK'S VICTOR DURAND CO.: Brooklyn, 4, week.
WAGES OF SIN CO: San Francisco, April 20, four weeks.
W. J. SCANLAN: Keokuk, Ia., 7; Des Moines, 8, 9; Marshalltown, 11 Cedar Rapids, 12 Dubuque, 13; Rockford, Ill., 14; Milwaukee, 15, 16, 17; Muskegon, Mich., 18; Lansing, 21; Charlotte, 27.
WAITE'S DRAMATIC CO.: Niles, Mich., 4, week; Laporte, Ind., 11, week; Elkhart, 18, week. Goshen, 25, week; Constantine, Mich., June 1, week.
WYMAN-WILSON CO.: Green Bay, Wis., 8, 9; Escanaba, 11.
WILLIAM CARROLL: Cleveland, 4, week; Philadelphia, 11, week; Washington, 18, week; Baltimore, 25, week; Chicago, June 1.
ZOZO: Albany, 4, week; Rochester, 11, week; Troy 18, week; Montreal, 25, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Washington, D. C., 27, two weeks.
ALICE OATES: Boston, 4, week; Haverhill, Mass., 11, 12, 13; Lewiston, Me., 14, 15, 16; Rockland, 18, 19; Bath, 20; Bangor, 21, 22, 23.
ARION BELL-RINGERS: Rockford, Ill., 4, week.
BOSTON IDEAL OPERA CO.: Chicago, 4, week; Pittsburg, 11, week.
BENNETT-MOULTON OPERA CO.: Waterbury, Ct., 4, week.
CARLETON'S ENGLISH OPERA CO.: Chicago, 4, week; Milwaukee, 11, week; Detroit, 18, week; Montreal, 25, two weeks—close.
CORINNE MERRIEMAKERS: Harrisburg, Pa., 4, week; Lancaster, 11, week; Norristown, 18, week; week of 25 open; Boston (Museum), June 1, two weeks.
FAY TEMPLETON OPERA CO.: Mackinaw, Mich., 7; Cheboygan, 8, 9; Bay City, 11, 12; East Saginaw, 13, 14; Flint, 15; London, Ont., 16.
FORD'S OPERA CO.: Washington, 4, week; Philadelphia, 11, week.
GRAU'S OPERA CO.: Springfield, O., 11, week; Jersey City, 18, week.
HARRIS OPERA CO.: New Haven, 27, two weeks; Philadelphia, May 11, two weeks.
LILLIAN RUSSELL: N. Y. City, April 27, three weeks.
HOLLYWOOD OPERA CO.: Ft. Wayne, Ind., 11, week.
MAPLESON OPERA CO.: Boston, 27, two weeks.
MCCAULL'S FALKA CO.: Cleveland, 7, 8, 9; St. Paul, 11, 12, 13; Minneapolis, 14, 15, 16; Chicago, 18—indefinite season.
MILAN OPERA CO: Savannah, 4 to 7; Macon, 8, 9, Atlanta, 11 to 14; Montgomery, Ala., 15; Selma, 16; Birmingham, 17, 18, 19; Huntsville, 20; Paducah, Ky., 21; Henderson, 22; Evansville, Ind., 23.
MEXICAN TYPICAL ORCHESTRA: Newcastle, Pa., 7, 8; Buffalo, 11, week; Cleveland, 18, week; Mansfield, 25; Springfield, 26; St. Louis, June 1, week.
MCGIBENY FAMILY: Warren, Pa., 7; Corry, 8; Titusville, 9; Union City, 11; Meadville, 12; Andover, O., 13: Jefferson, 14; Girard, Pa., 15; Conneaut, O., 16; Ashtabula, 18; Geneva, 19; Painsville, 20; Cleveland, 25, week.
MILLER'S OPERA CO.: Lewiston, Me., 4, week.
RINEHART OPERA CO.: Akron, O., 7, 8, 9; Canton, 11, 12, 13; Massillon, 14, 15, 16; Findlay, 18, 19, 20.
THEODORE THOMAS CONCERTS: Indianapolis, 12; Peoria, Ill., 19, 20.
THOMPSON OPERA CO.: St. Louis, April 27, four weeks.
THEO: Montreal, 4, week; Toronto, 11, 12, 13; Detroit, 15, 16; Chicago, 18, week.
WILBUR OPERA CO.: Rochester, 4, week; Troy, 11, week; Montreal, 18, week.
WILEY-GOLDEN OPERA CO.: Albany, 27, two weeks; Washington, May 11, two weeks; Baltimore, 25, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Denver, 7, 8, 9; Colorado Springs, 11; Pueblo, 12; Salida, 13; Leadville, 14, 15, 16; Central City, 18; Cheyenne, 19.
BURGESS': Washington, 4, week; Norfolk, Va., 11, week.
BENEDICT'S: Harrisburg, Pa., 7.
CALLENDER'S: Cincinnati, 4, week; Toledo, 11, week.
CALIFORNIA: Norristown, Pa., 7, 8; Pottstown, 9; Reading, 11, 12; Harrisburg, 14; Johnstown, 16.
HAVERLY'S: St. Louis, 4, week; Chicago, 11, week.
HI HENRY'S: Stamford, Ct., 7; Tarrytown, N. Y., 8; Nyack, 9; Jersey City, 11, 12, 13; Morristown, 14; Passaic, 15; Paterson, 16.
MEMPHIS: Erie, Pa., 7, 8, 9.

T. P. W.: Orange, N. J., 7; Danbury, Ct., 8; New Haven, 9; New Bedford, Mass., 12; Newport, R. I., 13; Brockton, Mass., 14; Salem, 15; Haverhill, 16.
WHITMORE AND CLARK'S: Keene, N. H., 7; Bellows Falls, Vt., 8; Claremont, N. H., 9.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: Tombstone, Ariz., 7; Albuquerque, N. M., 9.
BEANE-GILDAY CO.: Philadelphia, May 4, week.
BRYANT, RICHMOND, SHEEHAN AND COYNE: Newark, N. J., May 4, week; Trenton, 11, week.
BOBBY NEWCOMB: Amsterdam, N. Y., 7, 8, 9.
DAVIES-DREW CO.: Paterson, N. J., May 4, week; Elmira, N. Y., 11, 12, 13; Utica, 14, 15, 16.
GRAY-STEPHENS CO.: Pittsburg, 4, week; Trenton, N. J., 18, week.
HALLEN AND HART Co: N. Y. City, 27, two weeks.
J. J. SULLIVAN: Lawrence, Mass., 4, week.
LEONZO BROTHERS: Boston, May 4 week; Providence, 11, week; New Haven, Ct., 18, week.
LILLY CLAY'S ADAMLESS EDEN: Cleveland, 11, week; N. Y. City, 18, week.
PEOPLE'S NOVELTY CO.: Newark, 4, week; Wheeling, W. Va., 11, week; Sandusky, O., 18, week; Pittsburg, 25, week.
RENTZ-SANTLEY CO.: Milwaukee, 4, week.
SILBON'S CUPID CO.: Indianapolis, May 4, week; Pittsburg, 11, week; Buffalo, 18, week; N. Y. City, 25, two weeks.
TONY PASTOR'S OWN CO.: Newark, 11, week.
YANK NEWELL: Chicago, 11, week; Kansas City, 18, 19, 20.

MISCELLANEOUS.

MIACO'S HUMPTY DUMPTY: St. Louis, Mich., 8; Port Huron, 9; Hamilton, Ont., 11, week; Buffalo, 18, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Wheeling, W. Va., May 4, week; Columbus, O., 11, week; Cincinnati, 18, three weeks.
SUYDAM'S HUMPTY DUMPTY: Scranton, Pa., 7, 8, 9; Plymouth, 11; Pittston, 12, 13; Wilkesbarre, 14, 15, 16.
TONY DENIER'S HUMPTY DUMPTY: N. Y. City, 4, week; Detroit, 18, week.

CIRCUSES.

ADAM FOREPAUGH'S: Salem, O., 7; Canton, 8; Akron, 9; Cleveland, 11; Newark, 12; Fremont, 13; Findlay, 14; Lima, 15; Piqua, 16; Cincinnati, 18, 19, 20; Dayton, 21; Hamilton, 22; Richmond, Ind., 23; Indianapolis, 25; Muncie, 26; Anderson, 27; Kokomo, 28; Peru, 29; Logansport, 30.
BARNUM'S: Harrisburg, Pa., 7; Williamsport, 8; Wilkesbarre, 14; Allentown, 15; Lynn, Mass., June 24.
BUFFALO BILL: Decatur, Ill., 7, 8.
BURR ROBBINS: Aurora, Ill., 4; DeKalb, 8; Dixon, 9; Clinton, Ill., 11; Galesburg, 15.
COLE'S: Richmond, Ky., 7; Mt. Sterling, 8; Detroit, 25; Manistee, Mich., June 11.
COUP'S EQUESCURRICULUM: Baltimore, 11, two weeks.
CORTENA'S WILD WEST: Sedalia, Mo., 22, 23.
DORIS': Lafayette, Ind., 7; Peru, 9; Huntington, 11.
O'BRIEN'S: Jersey City, 7, 8, 8.
PULLMAN: Bradford, Pa., 9.
ROBINSON'S: St. Joe, Mo., 28.
SELLS': Paris, Mo., 7; Carrollton, 8; Kansas City, 9; Atchison, Kas., 11; Leavenworth, 12; Omaha, 13, 14; Dubuque, Ia., 25; Freeport, Ill., 26; Rockford, 27; Elgin, 28; Kenosha, Wis., 29; Milwaukee, 30.
VAN AMBURGH'S: Port Chester, N. Y., 7; Stamford, Ct., 8; Norwich, 9; Hartford, 11; New Britain, 12; Meriden, 13; Middletown, 14; New London, 15; Willimantic, 18; Phœnix, R. I., 19; Providence, 20; Pawtucket, 21; Uxbury, 22; Worcester, Mass.; 23; Lynn, 27; Newburyport, 29.
WALLACE'S: Wheeling, W. Va., 7; Bellaire, O., 8; Moundville, W. Va., 9; Carrington, O., 11; Listerville, W. Va., 12; Matamoras, O., 13; New Martinsville, W. Va., 14; Marietta, O., 15.

STAGE STORIES.

IV.

A TALE OF CHURCH AND STAGE.

Jack Brunt was a good fellow—that is, as the world goes; but, then, "a good fellow" is often only another name for a fool. He was the son of a Devonshire clergyman, a man of simple tastes, who had never seen the great metropolis, London, except when passing through to and fro to Oxford for his studies. Graduating with honors, the elder Brunt accepted eagerly a curacy which was in the gift of his uncle, a rich land-owner. He spent the usual life of all poor relations—married a woman with money, lived an orderly and eminently respectable existence, saved his income and was enabled to give his only child a first-class education, a college course and a fair annuity. The latter was the worst fortune that could have befallen poor Jack, as he was able to do what his father shunned at Oxford—keep pace with the young bloods of the same grade. He neglected his studies, and had it not been for the love which his tutors and professors held for him, he might have returned to Devonshire in disgrace and without his degree. As it was, he underwent rustication for three months for a flirtation with the janitor's daughter which necessitated his unlawful entrance after hours over the college walls. With a light heart, young Jack arrived home one day for vacation with his degree, a batch of tradesmen's bills, and an empty pocket. As the coach drew up in front of the rectory, he leaped down, and in an embrace with his mother, all his boyish mistakes and follies were forgotten. A warm handshake with his father assured him that no scolding or coldness would follow an exposition of his financial embarrassment and a promise to reform in the future settle the past.

We all know the joy of the first few days spent at home after a long absence. Visits of friends, compliments from old servants, changes in the household, and improvements everywhere occupy the mind. It is only when the familiarity with the surroundings is accomplished that the true story of our own actions leaks out. It was so with Jack; the day of reckoning had arrived, and there could be no beating about the bush. After breakfast one fine morning his reverend father said:

"Jack, my boy, I want to talk to you about your future. Come into my study."

A loving glance from his mother gave him courage, and he followed his *pater* into the cosy room where the sermons which had cheered the good villagers for many years had been written. Silence was Jack's motto for several moments, until his father said:

"Now, my son, I trust you will follow me and prepare yourself to fill my place when I am gone, as I now own the patronage which I occupy, thanks to your mother's wealth and my humble devotion to the Church and State of England."

Jack hardly permitted his parent to finish this tribute to Providence and good fortune, for he broke out on its finish:

"Father, let me speak. I can never do what you wish. I am the last one in the world fitted for such a calling. If I was, I would delight in it; but I may as well tell you I must go away and seek to atone for what I have done."

The rector was nonplussed. "What have you to atone for, my son? I do not understand you," he faltered.

In his own blunt way, almost in tears, Jack related the story of his extravagant life at Oxford; which is the experience of nearly every boy of spirit and talent in that *alma mater*. Not a word of rebuke followed. A few moments sufficed for the old man to glance over a list of Jack's outstanding debts, and the twain embraced in love. Not a word was spoken until a cheque was drawn in full for the amount, and Jack felt a happy man. It was agreed then that the boy should study law, and the same night the mail dispatched to Oxford sufficient money to leave young Jack clear of all indebtedness.

By that peculiar rule which regulates English ideas of honor, Jack's mother never learned of what had taken place between her husband and son, and she only knew that Jack was to go to London to study law in a Q. C.'s chambers. Having tired of country life, Jack arrived in London and engaged two rooms in Lincoln's Inn, according to the custom of law students; passed his preliminary exam., and proceeded to "eat his dinners," which is the legal term for attending lectures.

As usual, the first term was attentively observed by him, until he met some old college chums who were spending their handsome allowances in visiting theatres, doing the town, and rioting occasionally. It was during this period that I met Jack first. I was somewhat similarly placed, but had few acquaintances. Living in quiet rooms, Bloomsbury way, I ran home to Lancashire to spend a few days. I returned to London with a schoolfellow Jonathan Formby, who was also "at law." His head was better balanced and his judgment cooler than that of either mine or Jack Brunt's, and he often delivered us sound advice, which we seldom followed. Arriving at Euston he said:

"I must see J. B. I think he's going the wrong way."

"Who's J. B., pray."

"A mighty good fellow, Joe, and you must know him."

Nothing more was said. We entered a hansom and drove to lodgings. After dinner we sanntered toward the Strand, and eventually "landed" in one of those peculiar inns or taverns which abound in that lively neighborhood. The entrance was through a hallway near the Opera Comique, and its proprietor's name was Pickering, which the irrevent students and idlers who frequented it had rechristened "Pickerum." Sawdust on the floor, casks of wine piled against the walls and a full-whiskered Englishman behind the bar, stamped it as an essentially solid place, where the liquors sold were bound to be of the best. Formby, after nodding to several "beery" acquaintances, pushed aside a spring door, and we found ourselves in a box about four feet by six, where, on a bench, sat a young fellow, rather dudishly attired, but of frank expression and warm in greeting.

"This is J. B.," said he to me.

The introduction was cut short by a "What'll you have?" query on the part of J. B.

I had met Jack Brunt, in wine. His conversation and wit were most entertaining, but I perceived a sadness underneath which no amount of "gin and ginger-beer" would cover. We sat and spoke of anything but virtue and good sense until half-past ten, when Jack, merry as he appeared, jumped up saying:

"She must be ready now; good night, boys," and he darted through the door.

I asked Formby the reason of Jack's sudden desertion.

The old story. In love with a chorus-girl. This was the reason of Jack's neglect of his studies. Pretty Jennie Overington, of the Comique, had captivated his eye, and held his heart in bondage. Formby had to leave town next day, and I did not secure Jack's address; so I forgot him almost entirely. One evening I was walking up Regent street when a face passed me by which seemed familiar. Its owner gave me a shy look as if desirous of remaining unnoticed. Involuntarily I returned the stare and recognized Jack. Very much changed, however, and he looked so bad that I said.

"What's the matter, old man; have you been ill?"

"No, but I feel miserable and like a fool. I've been drinking. Walk down with me; I'm going to meet Jennie, for I want you to know her."

I was far fram *blasé*, but I laughed heartily when Jack told me of his stage love, and I ridiculed the serious view he took of it. I advised him to go down home and busy his mind in study, and thought he would soon forget her, criticising pretty severely the stage and its people, and rating them hard as a profesion. But it was no use.

"She's not like many of them my boy. I've found a treasure, and nothing will break off my affection for her; but there's one thing which troubles me badly. If I marry her, I can never face my folks again. I will be shut out from them forever. At present and until I pass my 'exam.' I am dependent upon their help. Sometimes I think of throwing up the law and getting something to do which will allow me to take the girl away from the stage and settle down."

I pitied him and tried to cheer him up until we reached Charing Cross, where he stopped suddenly and greeted a demure but beautiful girl with—

"God bless you, Jenny; this is my friend Mr. ——."

From the moment her eyes met mine, all my cool judgment vanished. I understood how Jack was afflicted, and I could never again advise him to part from his love. I became their friend for life, and their constant companion.

In the meantime, Jack reposed confidence in me, and kept me posted of his position toward his family, and I learned that they were ignorant of his love affair. On the other hand, he foolishly kept Jenny in the dark as to his dread of parental anger, love on both sides blinding their common sense. Billing and cooing occupied their time, and save when she was engaged at rehearsal, he was almost always by her side. Neglecting his lectures and studies, all of his friends and fellow-students began to talk of it, until the news reached his home in Devonshire. This caused his father to come to town almost brokenhearted, while his mother nursed her pride at home. I was with Jack when his father met him, and the good man quite forgot for the moment his priestly character and roundly abused his undutiful son; then wound up by imploring him almost in tears to abandon the actress. My assistance was asked, and I felt in a quandary. I was commissioned to see Jenny and explain all to her while Jack returned home to try and forget her. Any task would have been more welcome. That evening I waited at the stage door, with a heavy heart, until the performance was over, and surprised Jenny by greeting her in Jack's place. She was puzzled, and at a loss to account for his absence. I felt flurried, and walked with her in the direction of her home. Brusquely I told her my story. She completely broke down, and accused me of trying to separate her from her love. I never felt so cheap, or miserable, and when she left me standing about a block from her home, I resolved never again to interfere with the course of true love. I wrote to Jack next day, but received no reply, and was at a loss to account for his silence, until I read in the *Times* one week afterward the following:

Brunt-Overington.—Married, at T—— Church, yesterday, by the Rev. Mr. Blank, John Waterhouse Brunt, son of the Rev. John Brunt, Rector of High Weaver, Devonshire, to Jane Overington, of the Opera Comique, London.

This announcement stunned me. Why had not I, who was so friendly with them, been invited, or at least informed of the union? I received no intimation. Jack disappeared from his usual haunts, and none of his friends could tell aught about him, save that he was "on the outs" with his people for marrying an actress. Jenny had left the Comique, and some of the girls at the theatre remarked with sneers that she was studying for the legitimate drama, and had left burlesque and opera. It was also said that they were living up "Soho-way." Although I was much cut up at Jack's treatment of me, I felt for him, knowing he was estranged from his parents, and almost ostracised by his friends.

About a year after the marriage a medical friend of mine with whom I had spent much time asked me to wait for him while he made a call. In a street off Bloomsbury Square he pulled up the reins of his horse and left me sitting in his gig while he entered the house. Glancing up toward the first floor I saw through the muslin curtains a pretty nurse-girl holding a bouncing infant. Some minutes afterward she beckoned me to enter the house, which I did at once, wondering why I should be requested to do so. Meeting the doctor on the stairs, he said, laughingly:

"My friends here wish to know if you will allow them to call their first-born after you?"

I smiled at the remark and acquiesced.

"Then come in and take a glass of wine."

Entering a sitting-room, I found it littered with books and drawings. Unfinished manuscripts lay on the table, and the beautiful confusion which is characteristic of a literary man's den was everywhere visible. From behind folding-doors I heard my name called by a familiar voice. At once I recognized it as Jack's, and the next few moments were the happiest I had spent for a year. Going into the inner room with the physician, I felt a manly hand seize me by the arm, and, leading me to an arm-chair by the fire, I beheld, propped up by pillows, the pretty chorus-girl who had rebuked me for taking away "her Jack." I remained with them all day, talking of the past, holding the baby and enjoying their happiness. Since the day he had last left home, Jack had had no communication with his father, no allowance and no sympathy. He at once buckled himself to the fight and worked night and day to provide for Jenny. Being thus inclined, he devoted himself to writing fiction and essays for periodicals, and the couple had managed to live in comfort.

Jenny had studied under the tuition of an old actor, and when she recovered, an engagement was awaiting her in a provincial company. Jack had not abandoned the law altogether and went up at Trinity term for his *final*, which he passed with honors and received his call to the bar.

I continued to visit my friends until Jenny was strong enough to take the road, and both Jack and myself went down to Brighton to attend her debut. It was expected that she would acquit herself with credit, but no one was prepared for the perfect triumph she made in her first emotional part. Her husband and myself had both provided the choicest flowers procurable, and when others added their floral offerings, Jack no longer felt jealous, as in the old days, but smiled in joy as he beheld her carrying the trophies off the stage.

From that moment Jenny began to rise as an actress. Managers ran after her with large offers, while Jack plied his vocation, first at the Old Bailey and then at Westminster. Jenny was now well fixed at a London stock theatre, and seldom traveled, but a starring engagement being offered her at Plymouth, which town Jack attended on Circuit during the Assizes, she accepted it and I went down with them. A new play was to be done at the Theatre Royal, in which Jenny was to play the part of a girl who had been broken-hearted because her friends cast her out for becoming an actress. The character was peculiarly fitted to her, and she acted it to life. Plymouth was not far from Jack's home, and there had been great discussion about the position of the Church toward the Stage, in which Jack's father had always rabidly attacked the latter.

On the first night I sat quietly in the orchestra to watch the effect of the performance, and my attention was attracied to a proscenium box, in which a lady and gentleman tried to conceal themselves behind the curtain. A severe expression was visible on the lady's face. After the second act I noticed that both were considerably affected by the acting of Jenny, and when Jack came to join me in the next seat I told him of the strangers, who had applauded his wife. He glanced toward the box, his face assumed an angered look, and he left the theatre, while I sat there at a loss to account for his conduct. As he did not return, I observed the occupants of the box more carefully, and recognized the gentleman as Jack's father. As the drama proceeded the two were more interested in it and became almost excited. I went out to look for my friend, but could find him nowhere. Going, when the play was over, to the stage door, I found a carriage standing there. Passing on to the stage, I met the clergyman running excitedly and calling for water. I brought some, and going toward the crowd of people which had gathered on the stage around a prostrate woman, I saw Jenny in the arms of Jack's mother, just recovering from a fainting spell. Jack stood at one side, patting one of his wife's hands while his father held the other.

In a few seconds she came to, and the last curtain had fallen upon Jenny's career as an actress. In her dressing-room a re-union took place, the past was buried, and all prejudice against the stage was eradicated [illegible] good souls of the father and mother.

Next Sunday the parson dwelt [illegible] value of the drama as an instructor and [illegible] tant of the Church, and his daughter-in-law presided at a church fair which was held the same week.

During the few years that have since passed, the Brunt family has been several times increased. As yet no actors have been discovered in the rising generation, but the Summer holidays bring about a gathering of three generations at the happy rectory in the Devonshire Hills.

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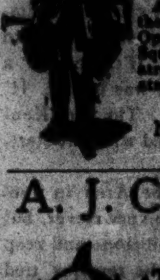

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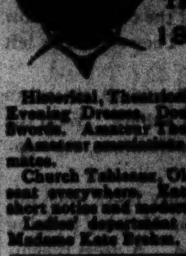

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"The incidental fun was immense. While Mr. Goodwin carries most of it too much credit can not be given his assistance. * * * That he will coin money out of it was proved by the fact last night. More than five hundred people were turned away from Hooley's. Every seat was gone at 7:30. The box-office refused to sell even standing-room after 8 P. M."

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"Crowded houses continue to be the order of the night at Hooley's and The Skating Rink has proved the best hit since The Bunch of Keys. * * * Is it the gems in the rubbish or the rubbish itself that attracts overflowing audiences to Hooley's? Unquestionably the former."

CHICAGO INTER-OCEAN.

"There is no disputing the hearty enjoyment of the audience in the performance. Laughter reigned supreme, applause was frequent and energetic, and Mr. Goodwin came out with another endorsed success, equal in general regard to his triumph in Hobbies."

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TELEGRAPHIC NEWS.

The Old Kentucky Home.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, May 6.—The Old Kentucky Home was brought out at the Chestnut on Monday evening to a fair house. W. T. Price, the author, might, had he possessed the necessary experience and knowledge, have given us a play out of the story which would have achieved a popular success. As it is, the motive is deficient and the construction weak. Effie Ellsler, as Daisy, is very clever while impersonating the ragged girl; but afterward there is a marked falling off. If there was a hit made on Monday night, it was by W. H. Thompson as the old Judge. The Old Kentucky Home cannot be credited with any startling effect on the public mind.

Mattie Vickers opened at the Arch in Jacquine. Miss Vickers may be very clever, but her play will operate like a millstone and keep her at thr bottom as long as she remains tied to it.

Tony Pastor was greeted by an immense house at the National. All the company show well except the Watsons. They should be left at home.

At the Walnut John T. Raymond opened to good business as Colonel Sellers. With the single exception of Stella Boniface, the support is weak.

Around the World in Eighty Days was not given at the Opera House on Monday evening owing to lack of preparation. A dress rehearsal was had instead.

The Arch Street Opera House, under Harry Mahn's management, is filled nightly. Chimes of Normandy opened the week to big business.

Exodus to the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, May 6.—It is a singular fact that the three stock companies of New York are in Boston this week—Daly's, at the Boston Museum, in Love on Crutches; the Union Square, at the Bijou, in One Touch of Nature and Three Wives to One Husband; and Wallack's, at the Park, in Impulse. The largest house of the three was at the Museum. The other two were fair.

Frank Mayo had a good-sized house at the Boston to see Nordeck, and Joseph Jefferson the same at the Globe to see The Cricket on the Earth and Lend Me Five Shillings. Blue and Gray had a large audience at the Howard, and standing room only was announced at the Boylston, where Alice Oates appears in Robin Hood.

George and Nellie Everett had a large house at their testimonial benefit at Tremont Temple.

A Random Shot.

[SPECIAL TO THE MIRROR.]

DETROIT, May 6.—Baker and Farron opened at Whitney's for one night and drew an average fair house. They were very much appreciated.

Fostelle, in Mrs. Partington, drew a large matinee and a crowded house in the evening at White's.

At Windsor, over the creek, on Saturday, the woman who calls herself Mrs. Jones, an attache of a side-show following the Nickel-Plate Circus, accidentally shot a farmer outside the tent during her act of shooting an apple *a la* William Tell, inside. The man was seriously injured.

Joseph Murphy's New Play.

[SPECIAL TO THE MIRROR.]

LYNN, Mass., May 6.—Joseph Murphy appeared in Help, his new play, to a good house at Music Hall, Monday night. If Mr. Murphy is wise he will shelve the play.

Large Openings.

[SPECIAL TO THE MIRROR]

PITTSBURG, May 6.—The week's business opened very auspiciously at all the houses. People were turned away unable to gain admission to the Opera House, where A Cold Day When We Get Left opened.

Every seat at Library Hall was sold before the curtain was rung up on the opening scene of [illegible] Knight's Over the Garden Wall.

The Gray-Stephens company at the Academy opened to a large house, as also did the Pop company at Harris' Museum, where John E. Ince was well received in the title role. His comedy-farce went with a rush.

Opera House and Harris' Museum are playing to low prices.

An Actress Suddenly Taken Ill.

[SPECIAL TO THE MIRROR.]

BUTLER, Pa., May 6.—Bella Moore appeared in Mountain Pink to a fair house on Monday night. Star and company gave great satisfaction. Kate Beebe, the Samantha of the Pink, was taken seriously ill at the close of the first act, and did not appear again during the evening. Our ex-local manager, W. G. Thompson, assumed the part of Jim Peters in the play. New scenery added to the pleasure of the evening.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

CLEVELAND, May 6.—At the Euclid, Monday night, a light audience greeted George C. Miln in Hamlet. Standing-room only for An Adamless Eden at the Academy. Comment is needless. A light house at the People's to see Man and Wife by the Standard Dramatic company.

COLUMBUS, O., May 6.—On Monday evening Rhea appeared as Piccolino in Sardou's Power of Love to one of the largest and finest houses of the season. Mamselle makes a charming boy. A longer engagement would have been profitable. The new stock company at the Grand gave Under the Gaslight to a packed house. Made a good impression.

OSWEGO, N. Y., May 6.—Claire Scott and company opened Monday for one week at low prices, producing Lucretia Borgia. The star and company are very good and undoubtedly will draw well. House fair.

PROVIDENCE, May 6.—Fantasma opened at the Providence Monday night for the week before quite a large audience. Every indication of a big week's business.

TOLEDO, O., May 6.—The McCaull Opera company in Falka played a return engagement Monday night before one of the best houses of the season.

SALEM, Mass., May 6.—The Boston Museum company presented Pique to a crowded house on Monday night, under the auspices of the Police Relief Association.

MONTREAL, May 1.—Grau's French Opera company, with Theo, opened Monday night in Madame Boniface, at the Academy, to a packed house. Michael Strogoff was put on in good style by the Lytell company at the Opera House. Silver King was the bill at the Royal. Standing-room only was the rule at all the places of amusement on Monday night.

LOUISVILLE, May 6.—Macauley's closed. At the Grand, Peck's Bad Boy for the third time this season. Business light. Lottie Church, in Unknown, at the Museum, to a fair house only. A very large crowd at Cole's Circus—one day only—interfered decidedly with the regular places of amusement.

HARRISBURG, Pa., May 6.—The Corinne Merriemakers opened a week's engagement Monday night in Capers to a good house. Last night Girofle-Girofla was sung to a fine house. Star and company gave a very fine entertainment on both occasions.

ITHACA, N. Y., May 6.—On Monday night Lillian Lewis appeared in Only a Farmer's Daughter to a large and fashionable audience. Miss Lewis is particularly strong in the part of Mme. Laurent, and the company is well balanced.

—Sanger and Goodwin's Skating-Rink promises to be one of the leading light attractions of the coming season. In a trial season of a few weeks it has gone with a bounce wherever presented. During last week at Hooley's Theatre, Chicago, the house could hardly accommodate the crowds. The receipts of the week were $8,106 This particular Rink is destined to dwarf all others in drawing power next season. Mr. Goodwin will pose in the role of a reformer. He has arranged to continue under Mr. Sanger's management.

Professional Doings.

—Edward H. Van Veghten is at liberty for the Summer.

—Lotta closed season at Scranton, Pa., on Saturday night.

—E. B. Vosburgh arrived in town on Tuesday from San Francisco.

—Estelle Clayton and her company have returned to town from Boston.

—Arthur and Jennie Dunn have joined John E. Ince's Pop company.

—Jennie Fisher, character, dialect and singing old woman, is disengaged.

—David Hanchett is still with the Bandmann company, directing the stage.

—John Howson is playing in Impulse with Wallack's special company in Boston.

—The 250th performance of Adonis was celebrated last night with great eclat.

—Kate Claxton opened in Winnipeg, Manitoba, on Monday night to a large house.

—On Monday a formal reopening of the roof-garden at the Casino will take place.

—George C. Miln will add Richard III. and Ruy Blas to his next season's repertoire.

—The Barlow-Wilson Minstrels are in the middle of a fine week's business in Denver.

—J. P. Wade and John Lane have joined Owen Fawcett's company for the Summer.

—G. Herbert Leonard has made a Boston hit in the part in Impulse allotted to his care.

—Ernest Bartram, character and comedy old man, has not engaged for next season.

—Roland Reed will play a supplementary week in Williamsburg, opening on May 18.

—Charles Reed, the minstrel, and F. W. Stechhan, his manager, have parted company.

—Jay Taylor, leading tenor with the McCaull company, will be disengaged after June 20.

—Carrie Godfrey will appear with her husband's (Thompson's) opera, company in St. Louis on May 25.

—Evans and Hoey closed season on Saturday night at the Grand Opera House. They have made a pile of money.

—Henry Chanfrau opened to a packed house in Chicago on Monday night, and was enthusiastically received in Kit.

—Hugh Fay arrived in the city from Colorado Springs last week. His appearance denotes much improvement in health.

—Green's Opera House at Vincennes, Ind., was burned down on Monday night. Much surrounding property was destroyed.

—John A. Stevens has not played a very successful engagement in San Francisco, and his old enemies, the critics, are happy.

—A chorus of twenty girls and the company engaged for Nat Goodwin's Boston season leave on Sunday next to attend rehearsals.

—The irrepressible John A. Stevens has leased the Grand Opera House, San Francisco, and will open it with a starring engagement.

—Two changes have been made in Harrigan's Are You Insured? company. Jennie Yeamans and Charles Stanley replace Daisy Murdoch and Gus Bruno.

—Bella Moore closes her Mountain Pink season of thirty-eight weeks in Cincinnati on May 10. It has been sufficiently successful to make next season one of great promise.

—Flora Moore's Bunch of Keys season closes at Asbury Park, N. J., on May 30. Gus Williams closes at Chicago May 23. Joseph Murphy closes in New York City on the same date.

—The Cincinnati Police Commissioners have signified their intention to close all amusement resorts in that city on Sundays, and the movement apparently meets with the approval of the community.

—A concert was given in the concert hall of the Metropolitan Opera House on Tuesday night by Madame Anna de Bremont. The lady was assisted by Zelie de Laussan, Michael Banner, William Junck and F. Q. Dulken.

—Manager John Havlin, of Cincinnati, who has been playing Grau's Comic Opera company at his theatre for several weeks at cheap prices, expresses himself thoroughly satisfied with the result and will continue the season indefinitely.

—George Loyal and wife, Madame Zuelli, left for Paris yesterday, where the latter will appear at the Hippodrome for three months. The former will meantime make his arrangements for a tour of Mexico and South America next Winter.

—The steamer *Saginaw*, one of the largest vessels on the Lakes, has just been purchased by C. E. Blanchette, J. K. Tillotson and others, and is to be transformed into a floating palace, and will be run from Detroit to Put-in Bay and other Summer resorts. It will make occasional trips to Chicago. Varied entertainments will be given on board.

—James T. Dickson is arranging to take out The World.

—H. D. Clifton will be a member of J. B. Polk's company.

—Cyril Scott will remain with Minnie Maddern next season.

—All the leading theatres in Chicago had large openings this week.

—Ida Vernon has signed with Bartley Campbell for next season.

—George W. Floyd is managing Goodwin's Summer season in Boston.

—Since reorganizing, the Cold Day company has taken a new lease of life.

—Sidney Fenwick left on Monday night to join the Wallack company in Boston.

—T. J. Quinn, late of the Silver King company, is very ill at St. Vincent's Hospital.

—Charles Atkinson, of Peck's Bad Boy, will have five attractions on the road next season.

—The Clerk's Crime, a drama in five acts, by Florence Stickel, of Detroit, is offered for sale.

—Emmet opens in Fritz at the Thalia on May 25, and then Manager Amberg goes to Europe.

—Harry Kennedy is attending to Bartley Campbell's business during the latter's absence in Europe.

—Negotiations are pending for Minnie Maddern to play Caprice at the Lyceum Theatre during the Summer.

—Joseph Brooks has taken workrooms on Broadway for the manufacture of costumes for Robson and Crane.

—C. H. Goodwin, manager of the Great Chicago Museum, is making arrangements to greatly increase his attraclions.

—W. H. Power's new play, Eagle's Craig, with J. P. Sullivan as star, will be given a first production in Detroit on Sept. 1.

—Jerry Lant has been presented by John T. Raymond with a gold watch and chain in recognition of his services as stage manager.

—After the production of Alone in London at the Brooklyn Park Theatre on May 25, it will be withdrawn until the regular season begins.

—William T. Grover, who manages the Brooklyn Theatre during the Summer, has a few open dates for drama, opera and burlesque.

—Lucille Meredith, Lizzie Simms, Hattie Beaudet, Jennie Brett, Harry Siddons and Wallace Jackson go to Silver Lake Grove for the Summer.

—J. H. McVicker wishes it understood that the Royal Arcanum which he has been fighting in Chicago is not a Masonic organization, but merely a private society.

—A dispatch to THE MIRROR from Marc Klaw states that The Old Kentucky Home produced in Philadelphia on Monday night was "successful beyond all expectation."

—Minnie Maddern is resting in Chicago, whence she goes to Chillicothe to visit friends. Next season she will play Quicksands, an adaptation from Sardou, as well as Caprice.

—H. S. Taylor is busy with bookings for Lotta, Annie Pixley, Jefferson, J. H. Haverly, Siberia, Genevieve Ward, Helene Dauvray, the Shadows, Amberg's Thalia Opera company and Modjeska.

—Frank Mayo will be supported by a company especially gathered for the production of Nordeck at the Union Square Theatre on May 18. Harry Miner is having new scenery prepared for the occasion.

—Mrs. A. R. Waterman (Florence Sherwood) greatly elated her husband on Monday by presenting him with a female heir. Mr. Waterman has for three seasons past been the business manager of the Chanfrau company.

—Harry Mann says that he has made more money this season with A Parlor Match than during any previous season with any other enterprise. Mr. Mann and Mr. Hoey left town Tuesday night to attend the funeral of Mr. Evans' brother.

—On May 20, at the University Club Theatre, The Little Treasure and the fourth act of The Merchant of Venice will be played for the benefit of the Bartholdi Pedestal Fund. Alfred Ayres will appear as Shylock and Adele Belgarde as Portia.

—Nelson Wheatcroft and Adeline Stanhope have made so much of a success with their dramatic recitals in New England towns that they think of doing the entertainment in New York. They are already in receipt of offers that will carry them well into the Summer.

—During the fifth act of Colonel Sellers, in Philadelphia, on Monday night, the jury was distinguished by the presence on the stage of Manager Fleischman and Secretary Tuttle, of the theatre, and Editor Lindsay of the *Evening Bulletin*. They were warmly greeted by those in the audience who recognized them.

—Charles H. Hoyt has engaged George Wilson and Amy Ames for A Tin Soldier. Miss Ames has a female Old Sport character.

—Franklin Sargent is arranging engagements for several students at the Lyceum Theatre who have decided to go on the regular stage at once rather than hang on in the hope of further instruction at that now almost extinct institution.

—Blanche Revere closed a remarkably brief season at Pottstown, Pa., on Saturday night. She had opened at Asbury Park, N. J., on the Wednesday night previous. The receipts at Pottstown amounted to a fraction over $4. Salaries were paid in full.

—Gustave Amberg, of the Thalia, is arranging for the production of two new operas in September. Alfred Thompson is adapting them to the German-American stage, and designing the costumes. Mr. Thompson is also writing a play for Lawrence Barrett.

—Walter Bentley and May Brookyn left the Silver King company on Friday last. Mr. Bentley explains that they were given to understand that they would be required to play twice daily in Montreal, and consequently both threw up the engagement.

—Edwin Browne writes that the Wilbur Dramatic company is doing very well down in Virginia. The engagement in Danville was so successful that it was extended three nights. Mr. Browne is leading man of the company, which has a varied repertoire.

—It was intended that the Gillette Secretary company should play at the Grand Opera House on May 11, but the Buffalo date could not be cancelled and the Madison Square management have gathered together a company headed by Charles Coote and Leonard Grover.

—Charles A. Haslam has been engaged as manager and W. W. Randall as business manager by A. M. Palmer for the Gillette Private Secretary company next season. This will make Mr. Haslam's third and Mr. Randall's fourth consecutive season with the Madison Square.

—Boucicault had a successful opening with The Colleen Bawn in San Francisco on Monday night. Agnes Thomas, Louise Thorndyke and Gerald Eyre were in the cast. Mr. Boucicault and some of the principal members of the company will sail for Australia early in June.

—McNish, Slavin and Johnson's Minstrels will next season throw down the gauntlet to Thatcher, Primrose and West. They have already engaged eight of the best performers from the T. P. and W. troupe. J. P. Harris has been engaged as representative of the first named company.

—W. H. Foster will assume the management of the Boston Ideals next season. Myron Whitney and Adelaide Phillipps retire, but Tom Karl, Marie Stone, H. C. Barnabee, W. H. Macdonald, George Frothingham and Herndon Morsell remain. E. B. Studley will will still be the musical director.

—Oleson Arthur, the young man who played the leading part in Only a Farmer's Daughter at the People's Theatre last week, made such a decided hit that Manager Gardiner has engaged him for three years with an understanding that he shall be a star the third season in a play which Mr. Gardiner has now in his possession.

—Woman Against Woman was produced by the Maubury-Overton company in San Francisco on Monday night. Its success was as emphatic as that of The Wages of Sin. Messrs. Maubury and Overton and Miss Prescott in the leading roles duplicated the fine impression made on the first production of the play in Chicago.

—W. A. Gifford, who was the master carpenter in charge of the stage during the recent great Chicago Opera Festival, was presented recently, by the employes under his charge, with a handsome gold chain locket, together with a fine diamond pin, as a mark of their appreciation and esteem. Mr. Gifford is now in town and open to engagements for building theatres and constructing stage scenery.

—The Academy of Music will open on Monday night with an organization known as the Wilson Opera company, playing Little Duke, Boccaccio, Pirates, Patience, Mascotte, Chimes and Pinafore. So far the people engaged are Agnes Hallock, Alice Vincent, Grace Atherton, Lizzie May Hall, Alonzo Hatch, J. A. Burnett, George Kyle, H. Leone and a chorus of fifty. Two performances a day will be given at low prices.

—The audience rose to a high pitch of enthusiasm at the close of the Boston Ideals' farewell in Cleveland last week. In no city have the Ideals been greater favorites. At the close of the opera the principals and chorus stepped to the footlights and sang "Auld Lang Syne." Nor did the audience leave the house at its conclusion. Vociferous applause recalled the company; it did not cease until each member had passed before the curtain.

True to Nature—"A Modern Hero."—*Com*

Amateur Notes.

The Romance of a Poor Young Man was again illustrated on Tuesday evening, with Mrs. James Brown Potter as star. The Brooklyn Athenæum was filled with a fashionable audience, and a considerable amount was realized for a worthy charitable object. Mrs. Potter, as Marguerite, invests the role of the heroine with a beautiful charm of manner and refined instinct, and by repeated performances of the character has carried it to the level of a professional characterization. John H. Bird, as Dr. Desmorest, was, as usual, capital. E. F. Coward gave a more than clever interpretation of the old servant, and Robert Sale Hill made a satisfactory, although uneven, Manuel. Mrs. Teall, as the Governess, did some praiseworthy work in an ungrateful part. Other roles were interpreted by those who were noticed in these columns last season.

The last performance this season was given by the Amaranth at the Brooklyn Academy of Music on Wednesday week to a fairly numerous audience. The Squire's Last Shilling was presented in a thorough manner, and the Society may be credited with the most successful work exhibited this year in any of their plays. W. A. Clarke again proved conclusively that he is possessed of ability of more than ordinary conspicuousness. In both the humorous and serious portions he was equally well received. He reads well, acts with intelligent discretion, and carries himself with gentlemanly dignity and repose. J. C. Costello was effective as Brandon, and Charles Bellows, Jr., merits commendation as Grindrod, the miser. In J. Douglass Montgomery's portrayal there was much to praise. Polly Greville found a capital exponent in Ella G. Greene, who was followed with equal success by Harriet Lawson as Lady Logwood. The Rachel Grindrod of Ada Austin was an excellent rendition. Miss Austin is promising, and a very desirable acquisition to the Society. The amateur orchestra attached to the Association discoursed between the acts as usual, and evinced confidence and marked improvement. The musicians play equally as well as many of their professional brethren. The Amaranth has brought its season to a brilliant close.

Negotiations are pending between R. C. Hilliard and a well-known manager for a production of False Shame in New York. Although Mr. Hilliard has been playing in Brooklyn, he is a native of this city, and his many friends here have been for a long time awaiting the opportunity to pay a tribute to the talents which those on the other side of the bridge have been acknowledging so enthusiastically. Mr. Hilliard will appear as the hero of False Shame, and if he repeats the same success that he achieved lately with the Gilbert in the same role, New Yorkers will be convinced that there are few leading men on the regular stage who can compete with this young actor in his excellent conception of the young Lord. Mr. Hilliard will probably star either at the Star or the Comedy Theatre.

Martha Morton's burlesque on May Blossom was given its initial performance on Monday evening at the Academy of Music to a numerous audience. The entertainment was in aid of the Montefiore Home for Chronic Invalids. Emma Frohman appeared as May, and other principal characters were essayed by Miss Weinberg, Miss Morton, Mr. Bach and Mr. Russak. The play will probably be repeated in the near future.

The Kemble has produced this season The Poor Gentleman, Cricket on the Hearth, Green Bushes, Old Heads and Young Hearts, Man and Wife and The Rivals. For next season dates have been secured at the Academy for Nov. 3, Dec. 15, Jan. 12, Feb. 2, March 9 and April 13. On Monday the annual election for officers took place.

James Jordan Darling benefits at the Brooklyn Academy May 12. Hazel Kirke should draw a remunerative house for the popular comedian of the Gilbert. Mr. Darling is expected to make a hit as Pittacus Greene, and with the aid of R. C. Hilliard, Mrs. Nelson, Grace Clark, H. J. Stokum, J. W. Noble, etc., a fine performance should be rendered.

An organization has been formed under the title of The League of Amateur Dramatic Societies. Regular meetings will be held on the first Saturday evening of each month at the rooms of the Greenwich. An official record will be kept of all performances given by societies belonging to the League. The last meeting was held on May 2 at No. 16 Abingdon Square. Societies interested in the affair can learn particulars by addressing H. J. Anderson at the above address.

The election of officers for the ensuing year by the Amaranth occurred on May 4.

From the seat of war—"A Modern Hero.—*Com.*

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Miss Estelle Clayton at the Park.—This winsome young lady presents herself here this week in the double character of author and actress, for "Favette, the Story of a Waif," is her own adaptation from one of Ouida's fervid romances, and she enacts the part of the waif. The play has already had a successful season in New York, where the author-actress created a sensation by appearing barefooted in the opening scenes. Miss Clayton has an abundance of natural gifts and graces. She possesses a charming face and figure, has a sweet, melodious voice, is graceful in pose and gesture, and gives a generally effective and pleasing impersonation of her part. Of her play, much can be said in commendation. It is a pretty romance, prettily told. It is so ingeniously constructed that the plot is only revealed step by step as developed by the action, the final tragedy being startlingly effective in its unexpectedness.—*Boston Transcript.*

Park Theatre—"Favette."—Miss Estelle Clayton made her first appearance at the Park Theatre last evening in the new piece written by herself, entitled "Favette." The dialogue is smooth, clearly written, crisp and incisive at times, and free from anything objectionable. The character of Favette is personated by Miss Clayton, who has really a pretty face and figure, much more beautiful than the cold lithographic prints try to convey. The story is an interesting one, from the commencement to the close. The piece is admirably brought out and deserves to attract full houses.—*Boston Traveler.*

Estelle Clayton in "Favette."—"Favette," which was presented at the Park Theatre last evening, and which has just completed a run of four weeks at the Union-square Theatre, in New York, is a dramatization of Ouida's novel, "Tricotrin," by Miss Estelle Clayton, who was also cast in the title-role of the piece. Miss Clayton certainly has displayed considerable ingenuity in her grouping of incidents so as to lead to development of the climax by a succession of easy stages, and most of the situations have a certain touch of nature which prevents their seeming forced. From the evidences of dramatic ability which the debutante displayed there seems to be a future in store for her. The lady is favored with more of the qualities that please the eye than are usually accorded to any one woman. She has a trim and shapely figure, a pretty face, a softly modulated voice, and an agreeable stage presence. Her delivery was usually in good taste and infused with a certain natural grace which could not have been counterfeit.—*Boston Post.*

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Park Theatre—"Favette."—Miss Estelle Clayton, a beautiful, refined and intelligent young actress, appeared at the Park Theatre last evening, before a large audience, presenting for the first time in this city her own play, "Favette," which she adapted and dramatized from Ouida's novel, "Tricotrin." This story Miss Clayton has dramatized with considerable skill—in fact, in a manner which is really remarkable, when one considers how little adapted to such treatment are the novels of Ouida, and especialty the one from which this play is taken. She tells the story in a simple, earnest, straightforward way, which is commendable for its directness and clearness, even to those who could wish that she had exercised her ingenuity in the invention of theatrical surprises. Miss Clayton was singularly successful in realizing to her audience the various phases of the character of Favette. Her appearance on her first entrance was decidedly in her favor. Nature has been lavish with her. She has a refined and intellectual face, of wonderful beauty, of the best American type, and she is, besides, graceful in action and winsome in manner. Her impersonation is a truly delightful performance throughout, even, consistent, tender, sympathetic and charmingly natural. She has shown a most remarkable and unusual judgment of her powers, and never during the entire piece does she attempt anything which is not easily within the scope and quality of her powers.—*Boston Herald.*

Park Theatre.—An audience of moderate numbers witnessed the opening appearance here of Miss Estelle Clayton, who is announced on the bills as "the charming young American artiste." The character was in the title-role of the comedy-drama written by herself entitled "Favette, the Story of a Waif." Miss Clayton, who, as Favette, is the object of central interest, is a young lady with a countenance marked by intelligence and well-defined features, graceful in movement, and with a certain refinement in utterance which atones for lack of special dramatic fervor. She gives indication of a good perception of the requirements of her role and is seen at her best in the minor rather than the more exciting passages. Her advantages of person are largely supplemented by those of a tasteful toilet. The cast was throughout one of even merit and acted with smoothness and at times marked excellence. The programme will be continued during the week.—*Boston Journal.*

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